

75. 10. 21  
137

# A GUIDE IN HARMONY.

containing

*the various manners in which every Chord in four parts  
can be prepared, resolved, or otherwise freely used.*

ENCOURAGED

*by her most Gracious Majesty the Queen of Great Britain &c.  
and Composed*

By  
**JOSEPH FRIKE.**

*Formerly Music Master to her Imperial Highness the late  
GRAND DUCHESS OF RUSSIA.*

Price One Guinea.

1793

*London. Printed for and Sold by the Author, N<sup>o</sup> 23, Blandford Street, Manchester Square.  
Of Whom may be had a Treatise on Thorough Bass, Price One Guinea.  
Two Duets, for two Performers, on One Piano Forte, Op. IV. & VI. Three Shillings Each.*





# INTRODUCTION.

---

THE present Work will prove to be of the same Use for Harmony, as a Dictionary is for a Language\*. Every Chord † in four parts, that exists for the Use of the narrow harmony, is to be seen at page viii. To shew every Variety in which these Chords may be used, is the Object of this Book; but to be able to read it, the following Observations must be attended to.

---

\* For this Reason, it was intended to be intitled a *Dictionary of Harmony*: as appears at page 23 of the Author's Treatise on Thorough-Bass, published 1786. In which Treatise (from page 24 to 39) the Origin of chords is shewn with only one preparation and resolution. From thence, repeated Questions arose to the following purport, viz. "whether every chord could be treated differently; and how far such Varieties might be extended?" The said Questions, which have led to the compleating the present Work, will also assist in comprehending the Contents of it; and for this Reason they are mentioned here.

† Several Sounds, when played together, are (in English) called a *Chord*. If these pages should be translated into another Language, the Word *Accord* is to be understood; because a *Chord* signifies only a single String or Sound, and if several Sounds are played together, they are either *accord* or *discord* with each other.

## *Explication.*

A Stave, together with its three Rows of Chords, is called here a *Line*. Among the Bass Notes (which belong to the said chords) a Point • signifies a Note with a b, and a Crotchet ♪, a Note with a x.

The Chords, which appear in the Middle Column, are (for explanation sake) called *Capital Chords*. Their Bass is C. Several of them, which can but seldom or never be used to C (on account of so many Flats) are transposed to B, and distinguished by that Bass Note ♯: See for instance, page 29.

Although the said transposed Capital Chords are used to B, they are nevertheless put down in the Middle Column with all their Flats. From this Regulation, every Capital Chord appears different to each other, and therefore, may be referred to with ease.

Many Capital Chords occupy several Lines. Those, which are used to C, are marked at the beginning of their first Line, with three figures before each row of chords; and those, which are transposed

transposed to B, appear only before the upper row. But in their following Lines, these Capital Chords are continued alike, with *one* figure before each row: any one of these figures is the upper part of its Chord.

### *Use of the Work.*

THE *general* Use of the Book, or the Manner in which any chord can be prepared, resolved, or otherwise freely used, may be understood by *one* Example; (see page 1, second line) and play or copy, from the upper row, one of the chords on the left hand, and then (in the same row) that Capital Chord  $\begin{smallmatrix} 5 \\ b \\ 2b \end{smallmatrix}$ ; and lastly, the Chord on the right hand: the same may be done with the chords of the middle or lowest row.

In order to obtain a Succession of chords, the last chord of any Example or Passage is to be looked for in its Capital Place; see the above third chord in the Middle Column, page 10; and because its Bass Note is here C, the above three Chords must be put one tone higher. After this is done, take a fourth chord out of the first, second or third line on the right hand. But here the danger begins; because wherever a Capital Chord is used with *more* Variety than the Above (page 1) some knowledge in harmony is required for choosing a proper chord on the left and right hand, otherwise there might be danger of preparing a chord in major and resolving it in minor; as will appear by the use of that Capital Chord  $\begin{smallmatrix} 7b \\ 4 \\ b \end{smallmatrix}$ , at page 25.

### *Of a probable Objection.*

If this Work should, either wilfully or by mistake, be declared insufficient, because its Utility can only be enjoyed by those, who possess some knowledge in harmony; it might, then, be observed, that, although no language can be acquired merely by a Dictionary, such a Work is nevertheless sufficiently useful to the Student, nay even to the most learned, for referring sometimes to a single Word only. How convenient must it be, therefore, at least to a *young* Composer, to find herein the Treatment of every Chord, or the whole Succession of Harmony illustrated, wherever he is doubtful, or whenever he cannot think of any thing at all?\*

### *Of choosing the Chords.*

At the beginning of every Capital Chord, the Bass, on the left and right hand, begins with Ab, and advances gradually upwards to the End of that Octave, viz. wherever the use of a Capital Chord *requires* so many Bass Notes.

By this Regulation any Bass Note may be found immediately. The said Regulation is, however, the Cause that many of these Bass Notes must be taken in the *contrary* motion.

---

\* Since this Work is so entirely new and Original, necessity requires such occasional Remarks as will most likely give a full Idea of its Contents, and Utility, and at the same time recommend Patience to Those, who may be ready to criticize a Work before they are acquainted with it.

## INTRODUCTION.

iii

Since the principal reason for this Motion is supposed to be known to any Person who wishes to compose, only a few of these Bass Notes are marked thus — below the Stave; for instance, at page 29 (first line, left hand) only the first  $A^b$  is marked in the said manner, although the seven following must likewise be used in the contrary with the Bass of their Capital Chord.

The same Mark — appears also *above* several chords for the following purpose, viz. if the Use of a chord (on the right or left hand) should appear uncommon or doubtful, it is necessary to examine the same in its Capital Place, by taking on the left hand one chord marked thus — and, after the Capital Chord, another on the right hand with the same Mark; for instance, page 18, left hand, first line, if by Chance that  $\frac{2}{5}$  should be used before the Capital Chord, this  $\frac{2}{5}$  (on the right hand) is understood to follow. But here, the preparation of the first chord may be required. See therefore page 2, third line, where the said first chord appears in its Capital Place, thus  $\frac{2^b}{5^b}$ , the Bass being C. If its preparation is taken half a tone higher and joined to the above three Chords, the whole Movement will be entirely understood.

A Choice is necessary, sometimes, even among the chords with the said Mark. In general, they may also be used before or after those that have no such additional Mark. But, as the said Direction could not be put to *many* Chords, and a Certainty being required for *every* Movement, it is necessary to suppose or recollect in any doubtful Case,

1<sup>st</sup>. That it may be a Change of a Singing Part, or of a whole Chord.

2<sup>nd</sup>. That it may be a quick running Bass, which causes still-standing or remaining Chords that are not agreeable without a proper Duration of the Bass Notes.

3<sup>rd</sup>. That it may be a circumflecting Bass or Interval; Point Orgue, &c.

These Capital Points are elucidated by the following Examples.

1<sup>st</sup>. At page 33, left hand, second line, the going from  $\frac{7}{5}$  to the Capital Chord produces a *Change of a Singing Part*; because the 3<sup>d</sup> must be kept for the preparation of the next 7, and the 5 goes down into the next 5\*. If (on the right hand, last line)  $\frac{5}{6}$  is used after the present Capital Chord, a *Change of a Chord* is produced.

2<sup>dly</sup>. For a quick running Bass, two different Examples appear in the upper row, at that Capital Chord  $\frac{9^b}{6^b}$ . One Example belongs to  $D^b$ , C (Capital Chord) and  $B^b$ : these three Bass Notes may be of an equal Duration. The other Example belongs to  $B^b$ , C and  $D^b$ . Observe here, that the first Bass Note must be of a longer Duration than the second and third, otherwise the Effect is disagreeable, or even horrible.

This point may be still better perceived, at page 84, by playing, first, the Example with round Notes, and then, the

---

\* It was necessary to point out some of the most critical Examples. The present one may be considered as for three soprano Voices. If such Movements are used in the *dispersed* harmony, the changing of a Part is of course avoided.

Two 5<sup>th</sup> may be discovered here, and in similar places, if the mentioned Regulation and Signification of that Mark — is not remembered.

same



same chords again (as they are expressed by Crotchets) to the lively Bass below: the points signify the lower row of figures.

An empty or interrupted Bass appears at page 48, by taking (on the left hand, upper row)  $\frac{3}{7}$ , and then, the Capital or Perfect Chord\*; after which  $\frac{7}{8}$  may follow: see page 51, right hand, third line.

If at page 66, that Capital Chord  $\frac{6}{8}$  is taken, and then (on the right hand, second line)  $\frac{6}{8}$ , the said  $\frac{6}{8}$  might also appear to be ill treated. But if, to a quick Bass (page 65, left hand, second line)  $\frac{8}{6}$  is used *before* the above two chords, that  $\frac{6}{8}$  is then a *still-standing* or *remaining* chord.

If at page 64 (left hand, second line, middle row)  $\frac{5}{6}$  is used *before* the Capital Chord, and then  $\frac{7}{8}$  (at page 63, right hand, lowest line) *two* still-standing Chords appear; and if  $\frac{8}{5}$  (same line) is chosen instead of  $\frac{7}{5}$ , it is a liberty which belongs rather to the modern Style.

<sup>3</sup><sub>ally</sub>. A circumflecting Bass appears, if (page 48, left hand) that  $\frac{2}{6}$  is used *before* the Capital Chord, and afterwards, the very same  $\frac{2}{6}$  again: page 49, right hand, second line.

\* If it should be supposed that this perfect chord was meant to be the Resolution of that  $\frac{3}{7}$  foregoing, a great many Movements might be mistaken. It should rather be remembered, that, for explaining any musical Idea, at least *three* chords are required to follow each other; *two* of which may be considered as Witnesses, which must be heard before *one* of the Three can be lawfully condemned.

A circumflecting Interval appears at page 44, if before and after the Capital Chord,  $\frac{3}{7}$  is used: left and right hand, last line, lowest row.

It is necessary to observe here, that in general, after two or three Discords, a Resolution must follow; otherwise the Choice of Chords is wrong; nor should the same Bass Note be continued too long.

This last Remark is, however, not to be understood as speaking against a *Point Orgue*, which is introduced sometimes with great Effect by the Bass resting (after a laborious Movement) upon one Tone, whilst a soft warbling of pure harmony is hovering above.

A beginning of that Movement may be seen at page 78, by playing (on the left hand, first line) to the Bass Note C, the Perfect, and then, that Capital Chord  $\frac{9}{6}$ , and lastly  $\frac{9}{5}$ : right hand.

The said Movement is more fully introduced among the various Basses, at page vii. This Example is put down merely to shew the great Variety in harmony, which is obtained here by the Choice of different Basses and Chords.

### *Of several extraordinary Advantages.*

Whoever uses the Chords in different ways, will find innumerable Beauties and perceive by the vast Variety why, and in what part of Music some Novelties may be produced for ever. A single instance will prove this advantage. See therefore the Duplicate  $\frac{b}{5}$  (page 85) and take any one chord on the left hand, and then,



## INTRODUCTION.

v

then, the said Duplicate. To these two Chords add a third Chord from those on the right hand. This third Chord only, is to be changed for another as often, till every one, on the four lines, has been examined. It will then appear, that the greatest number of them may alternately be joined to the said two Chords. That the same may be done to *every* Chord on the left hand, and in the reverse (as well here as on every page), is certainly understood: and here, an infinite Variety will be perceived.

By searching thus in any part of the Book, it will appear, how wrong it was formerly to believe, that the greatest number of chords could be used only upon one Tone-String.

Some Authors have rejected every chord that is not useful in all the three Positions. Whoever follows that rule, must lose a great part of the Harmony, together with the finest Chords and Movements, such as those at page 76. Others have, indeed, accepted any chord when useful, at least in *one* Position; but they never shewed *in what Position*. This may be seen here in every Page.

It is curious to observe, that, among several others, this Duplicate  $\frac{3}{3}$  has also been objected to, although it is necessary for resolving not less than seven Chords\*.

About twenty useful Chords may be discovered herein, which never appeared before, less so the Manner, in which they are used in their full Extent.

---

\* Some of those Duplicates, which may be perceived by a single Rule, in the Author's Treatise on Thorough-bass (page 66) are omitted here; because they neither serve for preparing nor resolving a Chord in four parts.

These few Remarks may be sufficient for shewing, that, at least, a lamentable Uncertainty has existed, nay even without any reason for being surpris'd at it; because it could no more be possible to *explain, understand, and retain* in this Science, thousands of Rules and Exceptions, than to learn or to teach a Language perfectly, merely by way of Speaking. It will therefore be clearly perceived, that the said Errors have been owing to the want of an approved Direction. To supply that great Deficiency, the present Guide is offered; and from its peculiar Regulation, the Nature and Treatment of every Chord may, at last, be asserted and referred to with the same ease as Words are by the help of a Dictionary.

It may perhaps be observed, that some great Composers certainly possess every part of this Science. This is willingly granted. But what they chuse to reserve for themselves, cannot contradict, however, the Truth which is stated above. The only Question here is "whether the Advantages contained in this Book " can be produced by any other *printed* Instruction?"

### *Miscellaneous Observations.*

Whenever a new Work appears (if ever so useful) a Censure must be expected. Although the present Work has never been attempted before, probably because its Execution was deemed impossible; it will nevertheless meet with the usual Fate, particularly if by accident a Chord should be omitted. The candid, however, will allow, that it is easier to criticise than to invent a Work;  
and

and also, that no similar Production can boast of being perfect at once; witness the Improvements which have been so repeatedly required in Dictionaries. Several Chords and Movements have been introduced within the latter part of this Century. Supposing that none of those, which exist at present, are omitted here, some more may perhaps be discovered at a future period. It will then be both easy and creditable to any Person (so disposed) to form, at least, a *small* Appendix, since it will be difficult to find a *great number* of new or old chords, if any at all.

Many Chords are not inverted here for different Reasons.

1<sup>st</sup>. Those, which arise from the diminished 7<sup>th</sup> Chord, and others (too well known, that they can be used in any of the three Inversions) mostly appear only in one Position.

2<sup>dly</sup>. Some Movements or Chords, which appear also singly, signify, that they are of very little Use in either position; although they cannot be avoided sometimes.

3<sup>dly</sup>. A great many others are beautiful in one Position, and disagreeable, or entirely erroneous in the other Positions: the different Merits of these Chords may be known by certain Rules, and by the help of a little Genius.

The 2<sup>d</sup> of  $\frac{8}{2}$  and of several other Chords, is used to a Point Orgue, like the 9<sup>th</sup>. For that Reason, some of these Movements

are in one Place marked by 2, and repeated in another by 9. See for instance  $\frac{7^b}{6}$  and  $\frac{9^b}{6}$ .

Those, who do not know the difference between the real 2<sup>d</sup> and 9<sup>th</sup>, may often look for one chord instead of the other; but they will find as little as Those who look into a Dictionary for a Word under wrong Letters.

Several Chords appear twice, because their Derivation, and of course, their Use is different: see for instance, how different that Capital Chord  $\frac{7^b}{4}$  is treated, at page 25, to what the very same is, at page 26.

The Derivation of some Capital Chords is signified by Chords put across in the Middle Column. But for want of Room, the Manner of inverting these Chords could not every where be mentioned, as it is at page 1.

This may be seen, however, in the Author's Treatise on Thorough-Bass, which was previously published, chiefly to give an Opportunity for acquiring *the Manner of figuring*, and that knowledge in Harmony, which is necessary for using the present Work with Advantage.



vii

MELODY

1



Viii The chords, in the Book, follow each other according to this Table. Beginning with the lowest, and advancing to the highest figures, the only Perfection is conspicuous in the Center.

5 3 +	6 4 7	6 <sup>b</sup> 4 <sup>+</sup> b	6 <sup>b</sup> 5 <sup>b</sup> 8	7 <sup>b</sup> 4 2 <sup>b</sup>	7 <sup>b</sup> 4 b	7 <sup>b</sup> 5 <sup>b</sup> b	7 <sup>b</sup> 5 4	7 <sup>b</sup> 6 4	8 <sup>b</sup> 5 <sup>b</sup> b	8 6 2	8 7 <sup>b</sup> b	9 <sup>b</sup> 5 <sup>b</sup> b	9 5 4	9 <sup>b</sup> 7 <sup>b</sup> b	9 <sup>b</sup> 7 <sup>b</sup> 5	2 4 2	b 6 b	4 6 <sup>b</sup> 4	6 <sup>b</sup> 3 6 <sup>b</sup>	8 3 8
5 <sup>b</sup> 2 <sup>b</sup>	6 <sup>b</sup> 4 2 <sup>b</sup>	6 <sup>b</sup> 4 3	6 <sup>b</sup> 5 <sup>b</sup> b	7 <sup>b</sup> 4 2	7 <sup>b</sup> 4 <sup>+</sup> b	7 <sup>b</sup> 5 <sup>b</sup> 3	7 <sup>b</sup> 6 <sup>b</sup> 2 <sup>b</sup>	7 <sup>b</sup> 6 <sup>b</sup> 4	8 <sup>b</sup> 5 <sup>b</sup> 3	8 <sup>b</sup> 6 <sup>b</sup> b	8 <sup>b</sup> 7 <sup>b</sup> 3	9 <sup>b</sup> 5 3	9 <sup>b</sup> 6 <sup>b</sup> b	9 <sup>b</sup> 7 <sup>b</sup> 3	9 <sup>b</sup> 7 <sup>b</sup> 5	2 4 2	3 6 3	4 <sup>+</sup> 6 <sup>b</sup> 6 <sup>b</sup>	6 <sup>b</sup> b 6	3 8 8
5 b 2	6 <sup>b</sup> 4 2	6 4 b	6 <sup>b</sup> 5 <sup>b</sup> 3	7 <sup>b</sup> 4 2	7 <sup>b</sup> 4 3	7 <sup>b</sup> 5 b	7 <sup>b</sup> 6 2	7 6 4	8 5 <sup>b</sup> b	8 6 <sup>b</sup> b	8 7 b	9 5 b	9 <sup>b</sup> 6 b	9 7 <sup>b</sup> b	9 7 <sup>b</sup> 5	2 5 2	6 3 3	4 6 4	6 3 6	3 8 8
5 3 2 <sup>b</sup>	6 <sup>b</sup> 4 2	6 4 b	6 <sup>b</sup> 5 b	7 4 2	7 4 3	7 <sup>b</sup> 5 3	7 6 2	8 4 2 <sup>b</sup>	8 5 b	8 6 <sup>b</sup> 3	8 7 3	9 5 3	9 6 <sup>b</sup> b	9 7 <sup>b</sup> 3	9 7 <sup>b</sup> 5	2 2 5	3 3 6	5 2 5	6 6 3	8 6 <sup>b</sup> 8
5 3 2	6 4 2 <sup>b</sup>	6 4 3	6 <sup>b</sup> 5 3	7 4 2	7 4 <sup>+</sup> b	7 5 b	7 <sup>b</sup> 6 <sup>b</sup> 8	8 4 2	8 5 3	8 6 b	8 7 <sup>b</sup> 4	9 5 3	9 6 b	9 7 b	9 7 <sup>b</sup> 5	b 5 b	3 6 3	5 b 5	8 6 6	8 6 8
5 <sup>b</sup> 3 2	6 4 2	6 4 3	6 5 <sup>b</sup> b	7 <sup>b</sup> 4 2	7 4 3	7 5 3	7 <sup>b</sup> 6 <sup>b</sup> b	8 4 2	8 5 3	8 6 3	8 7 4	9 5 3	9 6 3	9 7 3	9 <sup>b</sup> 7 <sup>b</sup> 6 <sup>b</sup>	5 b b	b 7 <sup>b</sup> b	5 3 5	6 <sup>b</sup> 4 <sup>b</sup> 6 <sup>b</sup>	
5 <sup>b</sup> 4 2 <sup>b</sup>	6 4 2	6 4 3	6 5 b	7 4 2 <sup>b</sup>	7 <sup>b</sup> 5 2 <sup>b</sup>	7 <sup>b</sup> 5 3	7 <sup>b</sup> 6 <sup>b</sup> b	8 4 2	8 5 <sup>b</sup> 4	8 6 3	8 7 <sup>b</sup> 4	9 <sup>b</sup> 5 <sup>b</sup> 4	9 <sup>b</sup> 6 <sup>b</sup> 4	9 7 3	9 7 <sup>b</sup> 6 <sup>b</sup>	3 5 3	b 7 <sup>b</sup> b	7 <sup>b</sup> 5 <sup>b</sup> 5 <sup>b</sup>	6 <sup>b</sup> 4 6 <sup>b</sup>	
5 4 2 <sup>b</sup>	6 4 2	6 <sup>b</sup> 5 <sup>b</sup> 2 <sup>b</sup>	6 5 3	7 4 2	7 <sup>b</sup> 5 2	7 <sup>b</sup> 5 <sup>b</sup> 4 <sup>b</sup>	7 <sup>b</sup> 6 <sup>b</sup> b	8 4 b	8 5 4	8 6 <sup>b</sup> 4	8 7 <sup>b</sup> 4 <sup>+</sup>	9 <sup>b</sup> 5 4	9 6 <sup>b</sup> 4	9 <sup>b</sup> 7 <sup>b</sup> 4	9 7 <sup>b</sup> 6	5 3 3	3 7 <sup>b</sup> b	5 <sup>b</sup> 7 <sup>b</sup> 5 <sup>b</sup>	6 <sup>b</sup> 6 <sup>b</sup> 4	
5 4 2	6 4 2	6 <sup>b</sup> 5 2 <sup>b</sup>	6 5 3	7 <sup>b</sup> 4 b	7 5 2	7 <sup>b</sup> 5 <sup>b</sup> 4	7 <sup>b</sup> 6 <sup>b</sup> 3	8 4 3	8 5 4	8 6 4	8 7 <sup>b</sup> 5 <sup>b</sup>	9 5 4	9 6 4	9 <sup>b</sup> 7 4	9 7 <sup>b</sup> 6 <sup>b</sup>	3 3 5	3 7 3	7 <sup>b</sup> 5 <sup>b</sup> 5 <sup>b</sup>	7 <sup>b</sup> b 7 <sup>b</sup>	
5 4 2	6 4 2	6 <sup>b</sup> 5 2	6 5 3	7 <sup>b</sup> 4 3	7 5 2	7 <sup>b</sup> 5 4	7 <sup>b</sup> 6 3	8 4 b	8 5 4	8 6 4	8 7 <sup>b</sup> 5	9 5 4	9 6 4	9 7 <sup>b</sup> 4	9 7 6	b 6 <sup>b</sup> b	3 3 7	6 <sup>b</sup> b 6 <sup>b</sup>	8 b 8	
5 4 2	6 <sup>b</sup> 4 <sup>b</sup> b	6 5 2	6 5 <sup>b</sup> 4	7 4 b	7 <sup>b</sup> 5 <sup>b</sup> 8	7 5 4	7 <sup>b</sup> 6 <sup>b</sup> 4 <sup>b</sup>	8 4 b	8 6 <sup>b</sup> 2	8 6 <sup>b</sup> 5	8 7 5	9 5 4	9 6 <sup>b</sup> 5 <sup>b</sup>	9 7 4		6 <sup>b</sup> b b	b 8 8	b 6 <sup>b</sup> 6 <sup>b</sup>	8 8 8	
5 4 b	6 <sup>b</sup> 4 b	6 5 2	7 4 +	7 4 3	7 <sup>b</sup> 5 <sup>b</sup> b	7 5 4	7 <sup>b</sup> 6 <sup>b</sup> 4	8 4 3	8 6 2	8 6 5	9 <sup>b</sup> 5 <sup>b</sup> b	9 5 4	9 6 5	9 <sup>b</sup> 7 <sup>b</sup> 5 <sup>b</sup>		b 6 <sup>b</sup> b	8 3 3	6 <sup>b</sup> 6 <sup>b</sup> b	8 8 b	



[illegible]

3	3	3	3	3	3	3	3	3	
6	6	8	6	8	6	8	7	8	
4	5	6	5	6	8				

5 6  
3 3  
8 8

	8	3	
	6	6	
	3	3	

2	
6	
4	

2	8
6	5
4	3

5  
2  
3  
3

3	3	5
6	6	8
4	4	6

5  
2  
3  
3

8	
4	
3	

5  
4  
2

2	
6	
4	

5  
4  
2

2	
6	
4	

		5 8		5 8	
		5 8	5 8	5 8	
2 6 4	2 6 4	8 5 9	5 9 5	8 5 3	
○	○	○	○	○	

4 2 6	
○	

		6 3 8	
4 2 6		8 8 6	
2 6 4	8 5 3	8 6 3	8 6 3
○	○	○	○

3 6 5	3 8 5	3 6 5
●	●	○

3

5 4 2	6 5 3	6 5 3
4 2 3	5 3 6	
2 3 4	3 6 5	
	○	○

5 4 2	
4 2 3	5 3 6
2 3 4	
	○

5 4 2	5 3 3
4 2 3	5 3 3
2 3 4	3 8 5
	○

5 4 2	
4 2 3	3 8 5
2 3 4	2 6 4
	○






  

5 4 2	
4 2 3	
2 3 4	5 3 4
	○



[illegible]

		$\begin{matrix} 6b \\ 4 \\ b \end{matrix}$		$\begin{matrix} 6b \\ 5 \\ b \end{matrix}$						$\begin{matrix} 5b \\ 3 \\ 8 \end{matrix}$					
6 4 3	6 4 3	6 4 8	4 b 6b	5 2 6b	5 b 6b	5 b 8	b 8 5	5 b 5	6b b 6b	5 8 6b	3 8 5b	3 8 5	# 8 5	4 8 5	
4 3 6			b 6b 4		b 6b 5	b 8 5	8 5 b	b 5 b	b 6 b		8 5b 3	8 5 3			

3 8 6 <sub>b</sub>	3 8 6	8 6 9	9 6 9	
		6 9 8		7 <sub>b</sub> 9
				

6  
4  
+  
4  
3  
3  
1  
+  
6  
+  
6  
4

4 2 6	
2 6 4	
0	

$\begin{matrix} 6 \\ 4 \\ 2 \end{matrix}$	$\begin{matrix} 6 \\ 4 \\ 2 \end{matrix}$	$\begin{matrix} 6 \\ 5 \\ 3 \end{matrix}$	$\begin{matrix} 8 \\ 5 \\ 3 \end{matrix}$			$\begin{matrix} 3 \\ 3 \\ 3 \end{matrix}$	$\begin{matrix} 8 \\ 6 \\ 3 \end{matrix}$	$\begin{matrix} \bar{3} \\ 8 \\ 3 \end{matrix}$	$\begin{matrix} \bar{7} \\ 5 \\ 3 \end{matrix}$
$\begin{matrix} 4 \\ 2 \\ 6 \end{matrix}$	$\begin{matrix} 5 \\ 3 \\ 6 \end{matrix}$	$\begin{matrix} 5 \\ 3 \\ 6 \end{matrix}$	$\begin{matrix} 5 \\ 3 \\ 7 \end{matrix}$	$\begin{matrix} 5 \\ 3 \\ 8 \end{matrix}$	$\begin{matrix} 6 \\ 3 \\ 8 \end{matrix}$	$\begin{matrix} 6 \\ 3 \\ 6 \end{matrix}$	$\begin{matrix} 8 \\ 3 \\ 8 \end{matrix}$		
$\begin{matrix} 2 \\ 6 \\ 4 \end{matrix}$	$\begin{matrix} 3 \\ 6 \\ 5 \end{matrix}$	$\begin{matrix} 3 \\ 8 \\ 5 \end{matrix}$	$\begin{matrix} 3 \\ 7 \\ 5 \end{matrix}$			$\begin{matrix} 3 \\ 6 \\ 3 \end{matrix}$	$\begin{matrix} 3 \\ 8 \\ 6 \end{matrix}$		$\begin{matrix} 2 \\ 5 \\ 4 \end{matrix}$
									$\begin{matrix} 2 \\ 5 \\ 4 \end{matrix}$
									$\begin{matrix} \bar{2} \\ 7 \\ 5 \end{matrix}$
									$\begin{matrix} \bar{7} \\ 6 \\ 4 \end{matrix}$

6 <sup>b</sup>	6	3	6	7 <sup>b</sup>	6 <sup>b</sup>			
4	5	6	5	3	4			
2	3	3	3	3	2			
4	5	6	5	6	5			
2	3	3	3	3	7 <sup>b</sup>			
6 <sup>b</sup>	6	6	6	6	7 <sup>b</sup>			
2	3		3		3		2	
6 <sup>b</sup>	5		6		7 <sup>b</sup>		5	
4	5		5		5		4	

[illegible]





6

3	5	6 <sup>b</sup>	6
3	4	3	3
8	8	8	8

3		3	3	3		9	9
8		8	9	6		6	7
5		6	5	5		3	3
3		3			7	3	7
		3			8	3	9

6 <sup>b</sup>	3
4	6
4	4

3			3		3	3
8			7	7	7	8
4			5	5	5	5

8			7	7	7	8	3	8	8	5	8	6	7
4			4	5	5	5	5	3	5	4	6	4	4
3			3	3	3	3	3	8	3	8	3	8	8
1	5 <sup>b</sup>	5		5		5							
3	3	3		3		3							
8	8	8		7		8							

8		8	8		6	6	6	6	7 <sup>b</sup>	7
6		5	6		4	5	5	5	4	4
3		3	3		b	2	b	3	2	2

5	6	6		6	6	4		5	5	5		5	
3	3	3		3	3	b		2	b	3		b	
8	8	6		8	6	6		6	6	6		7 <sup>b</sup>	

	3			3		b	3		b	3			3
	8			8		6	6		6	6			7
	6			6		4	4		5	5			5

6

4

2

6

4

2

4

2

6

4

2

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4

2

6

4





Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on three systems of staves. The first system contains the first 16 measures, the second system contains measures 17-24, and the third system contains measures 25-28. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The score is handwritten and shows signs of age, with some ink bleed-through and a slightly faded appearance.

Handwritten musical score for a 12-part ensemble. The score is organized into three systems, each with four staves. The time signatures and fingerings are as follows:

- System 1:**
  - Staff 1: 6/8, fingerings 5, 3, 8.
  - Staff 2: 4/4, fingerings 3, 8, 5.
  - Staff 3: 2/4.
  - Staff 4: 6/8, 4/4, 2/4.
- System 2:**
  - Staff 1: 8/8, fingerings 8, 6, 3.
  - Staff 2: 4/4, 2/4, 8/8.
  - Staff 3: 2/4, 8/8, 4/4.
  - Staff 4: 6/8, 4/4, 2/4.
- System 3:**
  - Staff 1: 6/8, 4/4, 2/4.
  - Staff 2: 6/8, 4/4, 2/4.
  - Staff 3: 6/8, 4/4, 2/4.
  - Staff 4: 6/8, 4/4, 2/4.



Handwritten musical notation on the left page, featuring a complex system of numbers and symbols arranged in a grid-like structure, likely representing a musical score or tablature. The notation includes various numbers (e.g., 5, 6, 7, 8, 9) and symbols (e.g., #, b, 6b, 4b) indicating pitch and accidentals. The structure is organized into multiple staves, with some staves containing a single line of notes and others containing a full staff of notes. The notation is dense and covers the majority of the page.

Handwritten musical notation on the right page, featuring a complex system of numbers and symbols arranged in a grid-like structure, likely representing a musical score or tablature. The notation includes various numbers (e.g., 5, 6, 7, 8, 9) and symbols (e.g., #, b, 6b, 4b) indicating pitch and accidentals. The structure is organized into multiple staves, with some staves containing a single line of notes and others containing a full staff of notes. The notation is dense and covers the majority of the page.

Handwritten musical notation on the right page, featuring a complex system of numbers and symbols arranged in a grid-like structure, likely representing a musical score or tablature. The notation includes various numbers (e.g., 5, 6, 7, 8, 9) and symbols (e.g., #, b, 6b, 4b) indicating pitch and accidentals. The structure is organized into multiple staves, with some staves containing a single line of notes and others containing a full staff of notes. The notation is dense and covers the majority of the page.

Handwritten musical notation on the right page, featuring a complex system of numbers and symbols arranged in a grid-like structure, likely representing a musical score or tablature. The notation includes various numbers (e.g., 5, 6, 7, 8, 9) and symbols (e.g., #, b, 6b, 4b) indicating pitch and accidentals. The structure is organized into multiple staves, with some staves containing a single line of notes and others containing a full staff of notes. The notation is dense and covers the majority of the page.

[illegible]





12

[illegible][illegible]



14.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. Above the staff, there are several groups of numbers, likely indicating fingerings or intervals:

- Group 1: 4, 9, 7
- Group 2: 4, 9, 7
- Group 3: 9, 7, 5
- Group 4: 8, 6, 3
- Group 5: 6, 4, 3
- Group 6: 6, 4, 3
- Group 7: 6, 4, 3
- Group 8: 6, 4, 3
- Group 9: 6, 4, 3
- Group 10: 6, 4, 3
- Group 11: 6, 4, 3
- Group 12: 6, 4, 3
- Group 13: 6, 4, 3
- Group 14: 6, 4, 3
- Group 15: 6, 4, 3
- Group 16: 6, 4, 3
- Group 17: 6, 4, 3
- Group 18: 6, 4, 3
- Group 19: 6, 4, 3
- Group 20: 6, 4, 3
- Group 21: 6, 4, 3
- Group 22: 6, 4, 3
- Group 23: 6, 4, 3
- Group 24: 6, 4, 3
- Group 25: 6, 4, 3
- Group 26: 6, 4, 3
- Group 27: 6, 4, 3
- Group 28: 6, 4, 3
- Group 29: 6, 4, 3
- Group 30: 6, 4, 3
- Group 31: 6, 4, 3
- Group 32: 6, 4, 3
- Group 33: 6, 4, 3
- Group 34: 6, 4, 3
- Group 35: 6, 4, 3
- Group 36: 6, 4, 3
- Group 37: 6, 4, 3
- Group 38: 6, 4, 3
- Group 39: 6, 4, 3
- Group 40: 6, 4, 3
- Group 41: 6, 4, 3
- Group 42: 6, 4, 3
- Group 43: 6, 4, 3
- Group 44: 6, 4, 3
- Group 45: 6, 4, 3
- Group 46: 6, 4, 3
- Group 47: 6, 4, 3
- Group 48: 6, 4, 3
- Group 49: 6, 4, 3
- Group 50: 6, 4, 3
- Group 51: 6, 4, 3
- Group 52: 6, 4, 3
- Group 53: 6, 4, 3
- Group 54: 6, 4, 3
- Group 55: 6, 4, 3
- Group 56: 6, 4, 3
- Group 57: 6, 4, 3
- Group 58: 6, 4, 3
- Group 59: 6, 4, 3
- Group 60: 6, 4, 3
- Group 61: 6, 4, 3
- Group 62: 6, 4, 3
- Group 63: 6, 4, 3
- Group 64: 6, 4, 3
- Group 65: 6, 4, 3
- Group 66: 6, 4, 3
- Group 67: 6, 4, 3
- Group 68: 6, 4, 3
- Group 69: 6, 4, 3
- Group 70: 6, 4, 3
- Group 71: 6, 4, 3
- Group 72: 6, 4, 3
- Group 73: 6, 4, 3
- Group 74: 6, 4, 3
- Group 75: 6, 4, 3
- Group 76: 6, 4, 3
- Group 77: 6, 4, 3
- Group 78: 6, 4, 3
- Group 79: 6, 4, 3
- Group 80: 6, 4, 3
- Group 81: 6, 4, 3
- Group 82: 6, 4, 3
- Group 83: 6, 4, 3
- Group 84: 6, 4, 3
- Group 85: 6, 4, 3
- Group 86: 6, 4, 3
- Group 87: 6, 4, 3
- Group 88: 6, 4, 3
- Group 89: 6, 4, 3
- Group 90: 6, 4, 3
- Group 91: 6, 4, 3
- Group 92: 6, 4, 3
- Group 93: 6, 4, 3
- Group 94: 6, 4, 3
- Group 95: 6, 4, 3
- Group 96: 6, 4, 3
- Group 97: 6, 4, 3
- Group 98: 6, 4, 3
- Group 99: 6, 4, 3
- Group 100: 6, 4, 3

6

4+

3

6

4+

3

4

3

3

4

6

4+

3

6

5

2

6

6

6

6

6

6

6

6

6

6

6

6

6

6



Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-109

15

Handwritten musical score for guitar, page 15. The score is written on five systems of three staves each. The notation includes guitar-specific symbols: 4, 2, 1 for fret numbers, natural (♮) and flat (♭) accidentals, and slash (/) for bends. The first system has a 4 2 1 fretting pattern on the first staff. The second system has a 5 3 7b fretting pattern on the first staff. The third system has a 6 4 2 fretting pattern on the first staff. The fourth system has a 4 2 6 fretting pattern on the first staff. The fifth system has a 4 2 6 fretting pattern on the first staff. The notation is handwritten and appears to be a guitar tablature or a simplified musical notation for guitar.

[illegible][illegible]

17

6 <sup>b</sup>	3 7 5	8 7 3	8 7 5	3 7 5
5 <sup>b</sup>	7 5 3	7 3 8	7 5 8	
b	5 3 7	3 8 7	5 8 7	
6 <sup>b</sup>				
5 <sup>b</sup>				
b				
6 <sup>b</sup>				
5 <sup>b</sup>				
b				
6 <sup>b</sup>				
5 <sup>b</sup>				
b				
6 <sup>b</sup>	6 5 #			
5 <sup>b</sup>	5 # 6			
3	# 6 5	3 5 3	Q 5 4	





		7 <sup>b</sup> 5 3	7 5 3	7 5 <sup>*</sup> 3		8 5 3	8 5 <sup>*</sup> 3		8 6 3	6 3 8		66 3	8 5 3	8 5 3	6 <sup>b</sup> 4 2
		5 3 7	5 3 7						6 3 8	3 8 6		6 3 6			
4 6 5		3 7 5	3 7 5	3 7 3		3 8 5	# 8 5		3 8 6	3 6 3		3 6 6			
5 <sup>*</sup> 4 2	6 4 2					6 3 8			4 2 6	4 3 6		5 3 6	5 <sup>#</sup> 6 6	5 6 8	
4 2 5	4 2 6	4 2 6			5 3 8	3 8 6			2 6 4	3 6 4		3 6 5	# 6 5	3 8 5	
2 5 4	2 6 4	2 6 4	6 4 2	8 5 3		8 6 3	6 3 8	3 6 3	6 4 2	6 4 3		6 4 #	6 5 3	8 5 3	
5 <sup>#</sup> 8			6 <sup>#</sup> 8					5 3 8		5 <sup>#</sup> 8		# 8 5	4 8 5		
# 8 5			# 8 6	3 9 5			8 5 3	3 8 5	3 5 3		8 5 #			3 8 6	
8 5 #	5 <sup>#</sup> 8	8 6 3	8 6 #	9 5 3	9 5 #	7 5 #		8 5 3			5 <sup>#</sup> 8		6 3 8	8 6 3	
	3 8 7	# 8 7				3 8 6							3 7 5		
8 6 4			6 4 2			8 6 3		8 6 3			8 5 3	5 3 8	7 5 3	7 5 3	
			4 2 6	4 3 6	5 3 8	6 3 8	6 3 8	6 3 8	6 3 8	6 4 8			5 3 7	5 3 7	

19

6		5 3 6	5 3 <sup>b</sup> 7 <sup>b</sup>	6 3 8	8 3 8							4 <sup>#</sup> 3 6		# 8 7		3 6 5	3 7 5
5 <sup>b</sup>				3 8 6							2 6 4	3 6 4	8 5 #	8 7 #	6 4 2	6 5 3	7 5 3
b	9 6 3			8 6 3	8 3 3	9 5 3	9 6 3				6 4 3			7 # 8	4 2 6	5 3 6	5 3 7
6																	
5 <sup>b</sup>																	
b																	
6																	
5 <sup>b</sup>																	
b																	
6																	
5 <sup>b</sup>																	
b																	

[illegible][illegible]





<u>8</u>	4
6	6
4	4

3	
6	
3	

2  
4

6

53

535

0433

5

6

5

9

3

65

4

13

---

44

$$= 7$$

十

---

64

644

44

6

[illegible]



[illegible]

6

5	4	5
---	---	---

548	
-----	--

485

[illegible]

L

[illegible]

7

1

[illegible]

23

7b  
4  
2b

8 8 7b 7 7b  
5 6 4 4 3  
b b 2 2b 8

4  
2b  
7b  
2b  
7b  
4

7b  
4  
2

8 7b 7b  
5 5 3  
3 3 8

4  
2  
7b  
2b  
7b  
4

8 9  
7b 7b  
3 3

7b  
4+  
2

8  
6  
3

4+  
2  
7b  
2b  
7b  
4+

7  
4  
2

2 7b 8 8 8 8 7 7b  
4 5 5 b 5 3 3 5  
2 3 b b 3 8 8 3

4  
2  
7  
2  
7  
4

b 3 b 8 8 3 9 9  
8 7b 5 8 8 5 5 5  
5 b b 5 3 b 3

4 2 6 7 4 5 5 b b 5 3 3 5 3



24

8	8	5	8	6	6
b	5	3	3	b	4
8	3	8	8	8	8

	5				4		5	
	3				8		8	
	8				6		6	

88	3	8	88			4		
b	8	5	3			6		
	5	3				4		

6	6
4	3
2	8

8	6b	6b	b
6	#	4	8
3	8	8	5

7b	8	8
4	4	3
2b	2b	8

7

4

2

7

4

2

4

2

7

2

7

4

7b

4

2

4

2

7b

4

2

7

4

2b

4

2b

7

2b

7

4

8	8
6	8
3	3

6	4
4	2

7b	8
4	3
2	8

3 3 8 8 6 3  
7 8 5\* 6 4 8  
5 5 3 3 8 5

3 8 6 6b 6b  
5 5 4 3 3  
b 3 b 8 8

b 3 b 8 3 8 3  
8 8 6 6b 6b 6b  
5 5 4 3 3 3

3  
7b  
5

b 8  
5

25

7  
4<sup>+</sup>  
2  
4<sup>+</sup>  
2  
7  
2  
7  
4<sup>+</sup>

6 4 <sup>+</sup> 2						

7<sup>b</sup>  
4<sup>b</sup>  
b  
4<sup>b</sup>  
7<sup>b</sup>  
b  
7<sup>b</sup>  
4

7<sup>b</sup>  
4  
3  
4  
3  
7<sup>b</sup>  
3  
7<sup>b</sup>  
4

7  
4  
b  
4  
b  
7  
b  
7  
4

8 5 b	8 5 3	6 <sup>b</sup> 3 8	6 <sup>b</sup> 3 8			
b 8 5	3 8 5	8 6 <sup>b</sup> 3	3 6 <sup>b</sup> 3	8 6 <sup>b</sup> 3	3 6 <sup>b</sup> 3	
•	•	•	•	•	•	
2 7 <sup>b</sup> 4						
2 7 4						

<p>3 8 5</p>	<p>2 7 4</p> <p>5 3 7</p> <p>5 3 7</p>
<p>8 8 7<sup>b</sup> 7<sup>b</sup> 6<sup>b</sup> 6<sup>b</sup> 5 5 5<sup>b</sup> 5<sup>b</sup> 3 3 b 3 b b 8 8</p> <p>5 5 3 3 3 3 8 8 8 8 8 8</p> <p>b 3 8 3 8 3 8 8 6<sup>b</sup> 6<sup>b</sup> 6<sup>b</sup> 6<sup>b</sup> 5 5 3 3 3 3</p>	<p>7<sup>b</sup> 4<sup>b</sup> 4<sup>b</sup> 4<sup>b</sup> b 3 4<sup>b</sup> 4<sup>b</sup> 2<sup>b</sup> 2<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> b b 6 6 7<sup>b</sup> 7<sup>b</sup></p> <p>4<sup>b</sup> 4<sup>b</sup> 8<sup>b</sup> b b 7<sup>b</sup> b 7<sup>b</sup> 4 4 3 8</p>
<p>8 7<sup>b</sup> 6<sup>b</sup> b 6 5 4 8 3 b 8 5</p>	<p>7<sup>b</sup> 4<sup>b</sup> 4<sup>b</sup> 4<sup>b</sup> 4<sup>b</sup> b b b b b b b b b b</p>
<p>3 7<sup>b</sup> 5</p>	<p>3 6 4</p>



7  
5  
3

8  
6  
3

8 7  
5 5  
3 3

8 6  
4 4  
2 2  
8 8

2 4  
6 2  
4 4

7  
4  
3  
4  
3  
7  
3  
7  
4

7  
4  
b  
4  
b  
b  
7  
4

7  
4  
3  
4  
3  
7  
3  
7  
4

7b  
5b  
2b  
5  
2b  
7b  
2b  
7b  
5

6  
4  
3

6  
4  
b

6 8 3  
4 4 8  
3 3 7

8 7b  
6 3  
b 8

3  
8  
7b

8 7b  
3 3

28

6	8	8	8	6b	8	6	6b
4	6b	6	6b	4	6	4	4
2	2	2	4	8	4	8	8

6	6
4	4
2	8

6	6
4	3
2	8

6	7b	6b	6b	5b	8	6b
5	5	4	4	3		
b	b	2b	8	8		

7b

5

2

5

2

7b

2

7b

5

7

5

2

5

2

7

2

7

5

7

5

2

5

2

7

2

7

5

2

7

2

7

5

2

7

2

7

2

7

2

7

2

8	7b	5
6	5	4
3	3	8

5	5	5
3	7b	7b
3	7b	7b

8	5	5
6	4	4
3	8	8

8	8	8
8	8	8
3	3	3

7b	6	6b
5	5	4
3b	3b	8

5	3	4	4	3	4
3b	8	8	8	9b	9b
7b	5	5	6b	5	5







4b  
9  
5

9	9	9	9	9	7	5	8	8	
5	5	6	6	7b	5	3	5	6b	
3	4b	b	3	b	3	8	3	b	

8	8				6	7	8	8	8
6	6				5	5	5	6	5
3	4				3	3	3	3	3

6	7	6	8	6		7	4	6		5	5	6	6	
5	5	3	3	4		3	2	4		3	3	8	3	
3	3	8	8	8		8	6	2		7	8	3	6	

				4	5					3	3	3		
				8	8					5	5	6		
				6	6					5	5	6		

				8b	8	8	8b		6	6				6
				5	5	5	6		4	4			5	3
				3	3	3	3		2	3			33	8

				5	5		6	4	4	5		5		
				3	3		3	2	3	3b		3		
				8	8		8	6	6	7b		8		

3	4	4		3	3			2	3		8			
7	7	7		5	5			6	6		5			
5	5	5		5	5			4	4		3			


6		7b	7b		5		5	3				6b
4		3	4		3		3	8	5			3
8		8	8		6		8	5	33			8

	4	5	3		5		3		3	8		4	3
	8	8	8		8		6		8	5		8	8
	6	6	7b		7b		5		5	3		5	6b

3					9	6	6	8		3	5		
6					6	5	5	5		5	8		
3					4	3	3	3		3	8		


31

7B

5b

b

7b

5b

b

7		6	6	8	6	8	6	8	7	7				
5		4	5	5	4	4	5	5	4	5			5	
3		3	3	3	3	3	3	3	3	#			33	

5		4		5	4	4	5	5				3		4
3		3		3	3	3	3	3				8		8
7		6		8	6	8	6	8				5		5

3	4	3		3	3	3	3	3		#	3	8		8
7	4	6		8	6	8	6	8		7	8	5		5
5	6	4		5	4	4	5	5		5	3	3		4

6		6	5		4	4	5b	5	5	3	#	4		
4		4	3		3	3	3	3	3	3	8	8	8	
8		9	6		6	6	6	6	6	8	5	5	5	

4	3	4	4		3		3	3			8	8		8
8	9	9	9		7b		6	6			5	5		6
6	5	5	6		5		4	5b			3	#		3

			9				6		6		5	5		
			6				4		3		3	8		
			4				3		3		8	#		

3	#	4	#		#	2	3							
8	8	8	9		9	6	6							
7	7	7	5		7	4	4							

8	8		9	9										
7	7		5	7										
3	#		#	3										

6	7	7								5	5			
4	3	#								3	3			
8	8	8								6	7			

[illegible][illegible]



[illegible][illegible]

3	3	3		8	3	8	8	9	9	9
8	8	6		6	6	6	7	6	7	7
6	6	5		3	3	5	3	3	3	5
8	8	6		8	6		7		7	7
6	6	3		6	3		3		3	5
3	3	3		3	8		8		9	9
8	6	3		6	6		7		7	5
6	6	3		3	6		3		3	
3	3	8		8	3		8		9	
8	6	6		6	6		7		7	4
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8
6	6	6		6	6		6		6	6
3	3	3		3	3		3		3	3
8	8	8		8	8		8		8	8

7 <sup>b</sup>	8	9 <sup>b</sup>	9 <sup>b</sup>	9 <sup>b</sup>	8	9 <sup>b</sup>	9 <sup>b</sup>	b	3		7 <sup>b</sup>		7	
5	6	6	7	7	6	6	7	6	6		5	5 <sup>b</sup>	5 <sup>b</sup>	
3	3	3	5	5	3	3	3	4	4		3			
5											5			
3											3			
7 <sup>b</sup>											7 <sup>b</sup>			
5											5			
3											3			
7 <sup>b</sup>											7 <sup>b</sup>			
5											5			
3											3			
7 <sup>b</sup>	6	6		6	8	7 <sup>b</sup>			6 <sup>b</sup>	8	8	8	6 <sup>b</sup>	6
5	4	4		5	5	4			4	5	6 <sup>b</sup>	6	4	4
3	b	3		3	3	2			7	3	3	3	8	8
5		4	5						4				4	4
3		3	6 <sup>b</sup>						7				8	6
7 <sup>b</sup>		6							6 <sup>b</sup>				4	6 <sup>b</sup>
5		3							6 <sup>b</sup>				4	8
3		6				2	3	2						4
7 <sup>b</sup>		4				7 <sup>b</sup>	7 <sup>b</sup>	7 <sup>b</sup>						6 <sup>b</sup>
5		4				4	4	5						4
3		4												4
7 <sup>b</sup>	6 <sup>b</sup>		7 <sup>b</sup>	7 <sup>b</sup>		6	7 <sup>b</sup>	6 <sup>b</sup>	6 <sup>b</sup>	6		5 <sup>b</sup>	6 <sup>b</sup>	
5	5		4	4		5	5	4	4	4		33	3	
3	8		8	9		3	3	2	3	3		33	8	
7 <sup>b</sup>		5	5				5		4		3	33		
5		8	6				3		3		8	5 <sup>b</sup>		
3	4				9	9	3		3			3		3
7 <sup>b</sup>					7 <sup>b</sup>	7 <sup>b</sup>	7 <sup>b</sup>		6 <sup>b</sup>			5 <sup>b</sup>		6 <sup>b</sup>
5					4	5	5		4			3		3
3												3		3
7 <sup>b</sup>		6 <sup>b</sup>	6			5		6 <sup>b</sup>	6 <sup>b</sup>		6 <sup>b</sup>	4	5 <sup>b</sup>	
5		4	4			33		3	4		4	2	3	
3		9	3					8	8		9	6	6	
7 <sup>b</sup>		4	9		3		4					4	3	
5		5 <sup>b</sup>	6 <sup>b</sup>		8		5					9	6 <sup>b</sup>	5 <sup>b</sup>
3	9		9		3			8	3	9	9	9		6
7 <sup>b</sup>	5 <sup>b</sup>		6 <sup>b</sup>		5			6 <sup>b</sup>	6 <sup>b</sup>	5	6 <sup>b</sup>	6 <sup>b</sup>		5 <sup>b</sup>
5	3		4		3			3	3	3	3	4		3




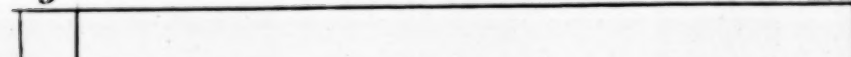
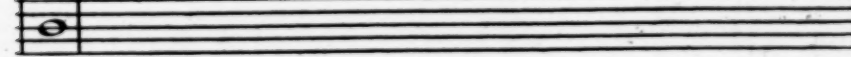
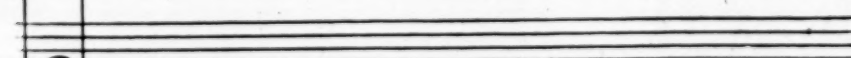
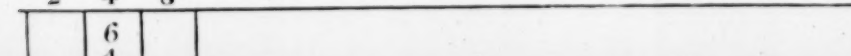

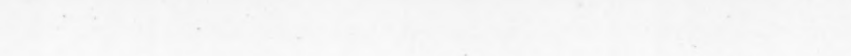


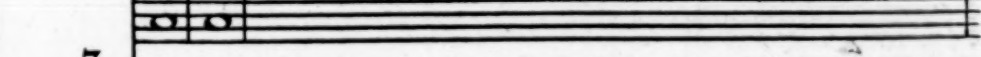
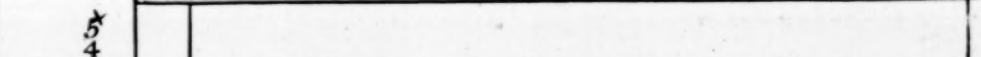
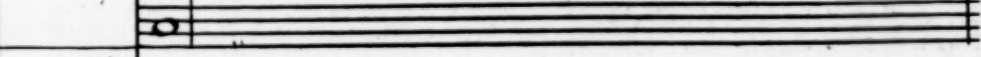
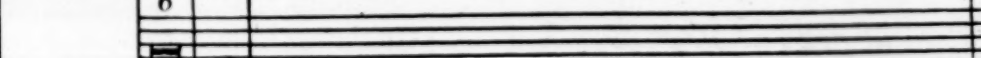

5	6	3	3
5	4	8	8
5	3	5	7

756367675	753537375	753537375	753537375
-----------	-----------	-----------	-----------

[illegible]



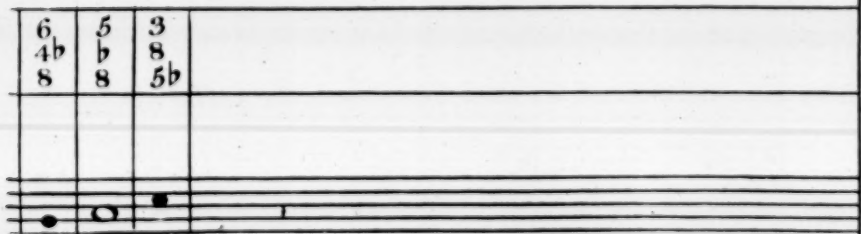
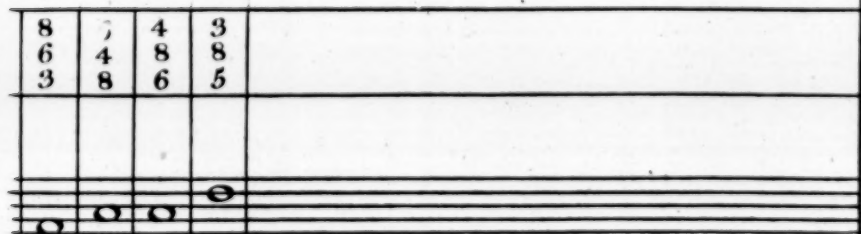
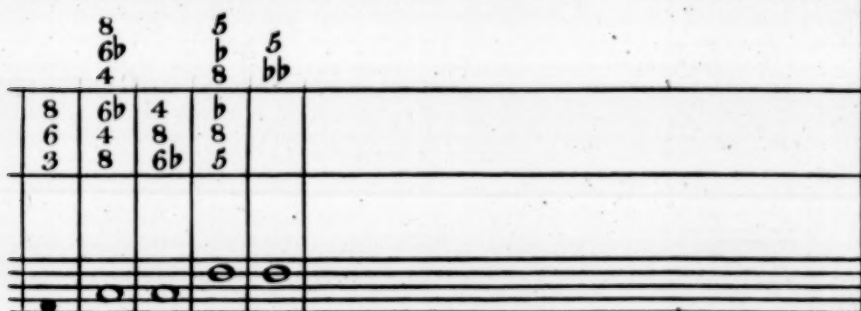
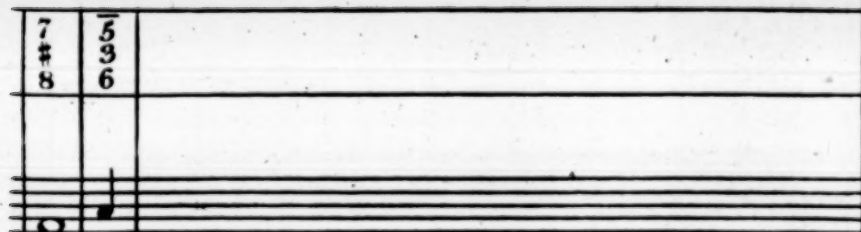
5 <sup>*</sup>	#	
8	6	
7	4	
		
6		
4+		
3		
		
3		
6		
4+		
		
66		
3		
6		
3		
6		
		
6	8	8
4+	6	6
2	4	8
		
	6	
	4	
	8	
		
		

7		
5		
4+		
5		
4+		
7		
5		
4+		
7		
5		
4+		
3	3	
5	7	
5	5	
		
8		
6		
3		
		
3		
8		
6		
		
7b		
6b		
2b		
7	8	
6	8	
2	3	
6	8	
3	8	
		
7b		
6		
2		
6	5	
2b	3	
2b	7b	
6		
		



Handwritten musical notation on three systems of staves. Each system has a treble and bass staff. The notation includes numbers (6, 4, 3, 8) and accidentals (sharps, flats) placed above or below the staves. The first system has a treble staff with notes and a bass staff with a single note. The second system has a treble staff with notes and a bass staff with a single note. The third system has a treble staff with notes and a bass staff with a single note.

[illegible]

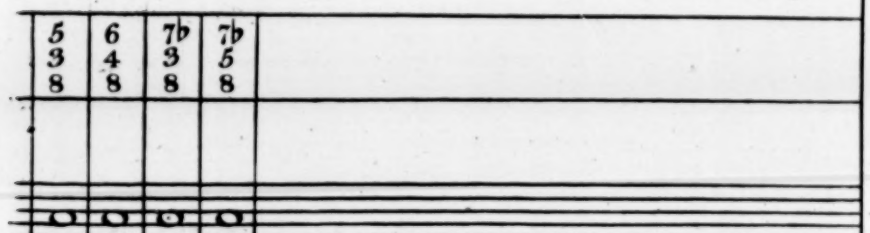
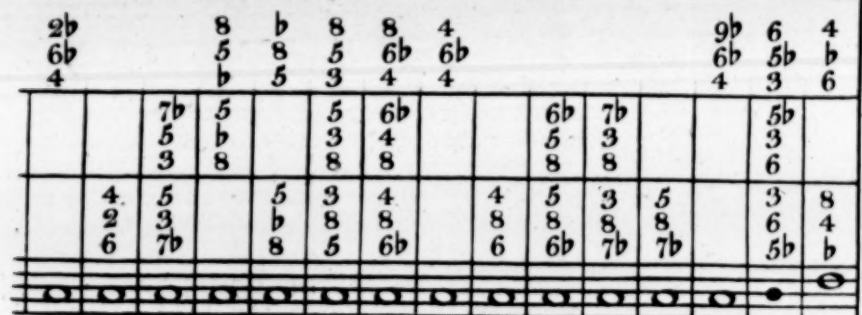
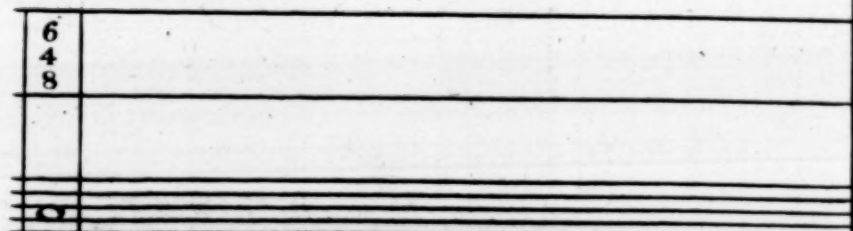
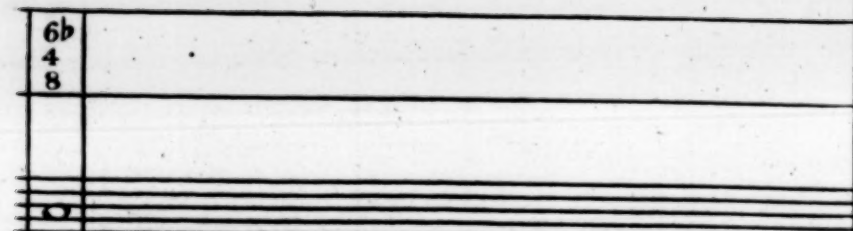
7b  
6b  
b7  
6  
3

6 3 7	7 # 8	5 3 6
-------------	-------------	-------------

7b  
6b  
37b  
5  
36b  
3  
7b5  
3  
7b3  
7b  
6b7b  
6  
36  
3  
7b3  
7b  
67b  
6b  
4b7b  
6  
4b

6 4b 7b	5 3 7b
---------------	--------------

11  
11  
11



7b  
6b  
4

6b  
4  
7

4  
7  
6b

7b  
6  
4

6  
4  
7b

4  
7b  
6

7  
6b  
4

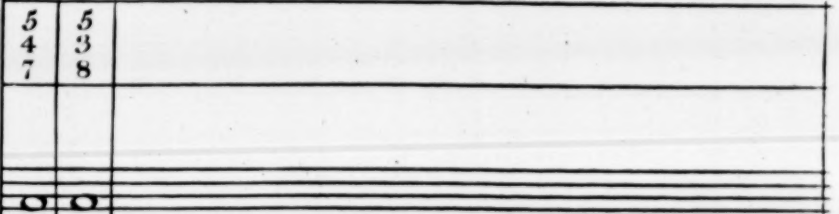
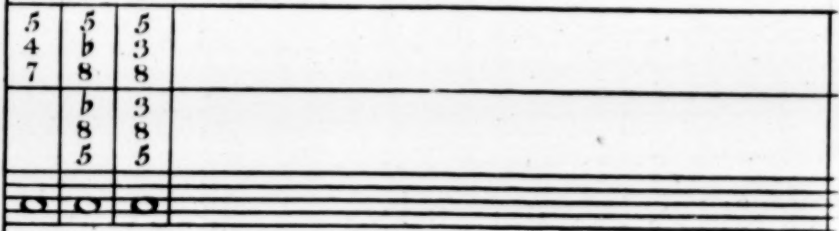
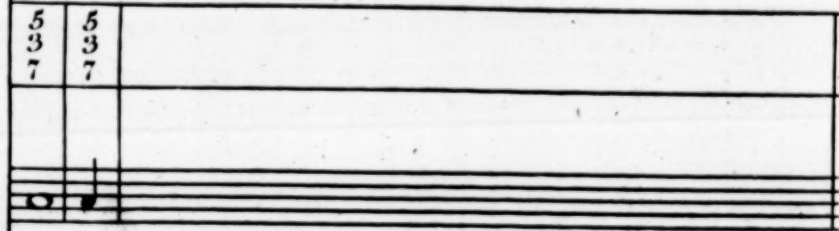
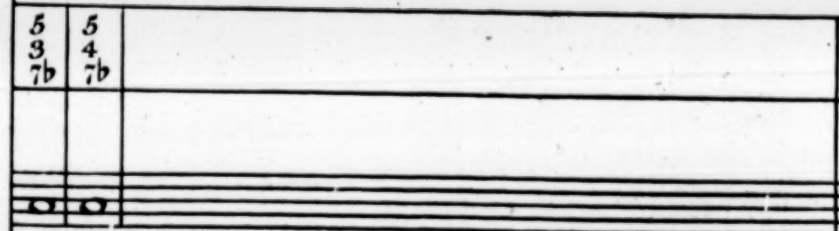
6b  
4  
7

4  
7  
6b

7  
6  
4

6  
4  
7

4  
7  
6






8  
5  
3

8  
3  
3  
1

8  
6<sup>b</sup>  
4

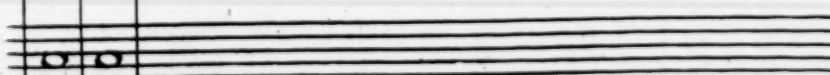
		6b 4 8	
	88 3		



	8 5 b	8 b 8	8 5 3	8 3 8	8 6b 4	8 6 4	
	5 b 8		5 3 8				
2b 8 4	b 8 5	b 88	3 8 5	88 3			

[illegible]

8 8  
5 3  
3 8


$$\begin{array}{r} 8 \\ 4 \\ 2b \\ \hline 4 \\ 2b \\ 8 \\ \hline 2b \\ 8 \\ 4 \end{array}$$

8	7 <sup>b</sup>	7 <sup>b</sup>	7	7	7 <sup>b</sup>	7 <sup>b</sup>	3	7 <sup>b</sup>
4	4	4	4	4	5	7	7	7
2 <sup>b</sup>	2 <sup>b</sup>	2	2 <sup>b</sup>	2	2 <sup>b</sup>	5 <sup>b</sup>	5 <sup>b</sup>	5
4				5				
2 <sup>b</sup>				2 <sup>b</sup>				
8				7 <sup>b</sup>				
2 <sup>b</sup>			2	2 <sup>b</sup>	2			
8			7	7 <sup>b</sup>	8			
4			4	5	4			

[illegible][illegible]

	8	+	3	
	4 <sub>+</sub>	+	8	
	2	5	5	
6	4 <sub>+</sub>			
4	2			
9	8			
	2			
	x			
	4 <sub>+</sub>			
		0	0	

The left page contains three systems of musical notation. Each system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes numbers (5, 4, 3, 2, 1) and notes (half notes, quarter notes, eighth notes). The first system has a single staff with a treble clef and a key signature of one flat. The second system has a single staff with a treble clef and a key signature of one flat. The third system has a single staff with a treble clef and a key signature of one flat.

The right page contains three systems of musical notation. Each system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes numbers (5, 4, 3, 2, 1) and notes (half notes, quarter notes, eighth notes). The first system has a single staff with a treble clef and a key signature of one flat. The second system has a single staff with a treble clef and a key signature of one flat. The third system has a single staff with a treble clef and a key signature of one flat.

[illegible]



[illegible]

45

8	#	4	5	#	5	3	3										
	8	8	8	8	9	6	6										
	5	6	6	7	7	5	5										
5b							7	8		6							
							5	6		5							
							3	3		3							
b		6			6				6	5	5	6					
		4			4				3	3	3	3					
		8			3				6	6	7	6					
8	3		3	3	3	3		3		4				3			
	6		6	6	7	7		8		8				6			
	4		5b	5b	5b	3	5b		6		6			5b			
5b	6		6	8	7		8	8		3			9b	6			
	4		5b	5b	5b		5b	5b		6			6	5b			
	3		3	3	3		3	3		3			3	3			
5	4	4	5b	5b	5b		5b	8	6	8	6		7		5b		
	3	3	3	3	3		3	5b	3	3	3		3		3		
	6	8	6	6	7		8	3	8	3	6		8		6		
8	3		3	5b	#	3				2b		2	2				
	8		7	3	7	7				6		6	6				
	5b		5b	7	5b	5				4b		4b	4				
5	8		7				8	8				6	6	6			
	5b		5b				5b	5				4b	4	4	4		
	3		3				3	3				2	2	2	2		
b	5b	5b	5b	7			5	6	6	4b	4	4b	4				
	3	3	3	5b			3	3	3	2	2	2	2				
	8	7b	7	3			8	8	6	6b	6b	6	6				
8	3		3	3		3			9		3		3				
	6		7b	8		6			6		6		7b				
	4b		5	5		3			4b		5		5				
5		6		8		8	6	6	66		5	6	5				
		4		5		6	33	3	3		3	5	3				
		b		3		3	3	6	3		6	5	7b				
b			5	5	6	6	33	6			5	3	5	4b			
			3	3	b	3	6	3			3	7b	3	7b			
			7b	8	8	8	6	6			6	5	7b	5			

[illegible][illegible]









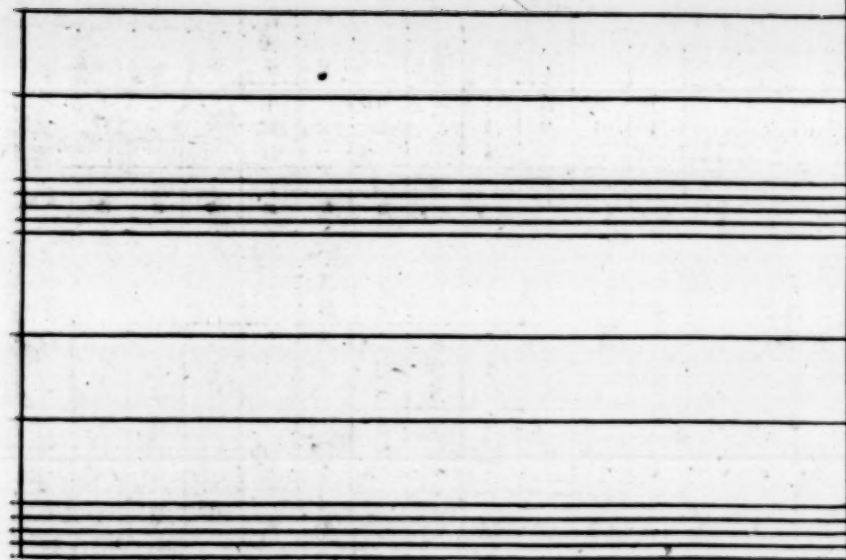




5	3	5						
8	8	8						
6	7	7						
	8	8			8	9	9 <sup>b</sup>	
	7	7			7	5	7	
	3	3			5	3	3	
	7	7	7	7	7			
	8	8	4	5 <sup>b</sup>	5			
	8	8	8	8	8			
	8	8	8	8	8			

[illegible]





			8		6			
			6		4			
			4		2			
8	8	5		7 <sup>b</sup>	4 <sup>+</sup>	4 <sup>+</sup>	#	
4	5	3		3	2	3	8	
3	3	8		8	6	6	5	

5	
b	
6b	

53

4	b	5	3	5	4					4	3	4
7	8	b	8	3	8					8	8	8
5	5	8	5	8	5					6	7	7

				8	3	8					8	8
				5	8	5					6	7
				3	5	4					4	3

6				5	8	5	6 <sup>b</sup>	6	6	6	6 <sup>b</sup>	6	7
3				3	5	4	8	b	3	3	4	8	8
7				8	3	8	8	8	8	6	8	3	

5		4											
8		7											
7		5											

8	7												
5	3												
	5		6	6									
	3		7	4									
	7			7									

				8	8								
				6	6								
				3	4								

8	8	5	6	6	3	2	3						
5	6	4	3	4	7	8	7						
3	3	8	8	8	5	5	5						


8													
5 <sup>b</sup>													
4													

5 <sup>b</sup>													
4													
8													

4	8												
8	6												
5 <sup>b</sup>	b												

5 =



54

8  
5  
4

548485

8

5

4

8

5

4

8

5

4



As the diminished 7<sup>th</sup> is often (erroneously) marked with any one of its inverted chords, or an inverted chord instead of that 7<sup>th</sup>; I have appropriated the following Table, in order to shew how this 7<sup>th</sup> and its inverted chords are to be marked to every Bass-note distinctly: We have only to observe, that the use of the sharps and flats &c: is different, if the Key is marked at the beginning of the Stave; according to the Repository of Intervals.

It is easy to know the difference of these four Chords (which may be used upon the same Bass-note) before we mark any of them, if we take notice at least of the sound or figure which is to resolve downwards.

NB: Those, who like regularity in harmony may observe, that the four Bass-notes of the Keys, into which these four chords  $\begin{smallmatrix} 7 & 6 & 6 & 6 \\ 3 & 3 & 3 & 2 \end{smallmatrix}$  are resolved, produce again a diminished 7<sup>th</sup> Chord.

The two figures, which belong to the diminished 7<sup>th</sup> are always, the minor 3<sup>d</sup> and imperfect or diminished 5<sup>th</sup>; which are never marked.

The  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$  Chord is always accompanied by the minor 3<sup>d</sup>.

The  $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$  Chord, by the major 6<sup>th</sup>, and —

The sharp 2<sup>d</sup>, by the sharp 4<sup>th</sup> and major 6<sup>th</sup>.



## I

A <sup>b</sup>			$\begin{smallmatrix} 4 \\ 3b2b6b \end{smallmatrix}$	2 -
B <sup>b</sup>		$\begin{smallmatrix} 6 \\ 5b4b \end{smallmatrix}$	$\begin{smallmatrix} 4 \\ 3b2 \end{smallmatrix}$	6 2 -
C <sup>b</sup>				2 -
D <sup>b</sup>		$\begin{smallmatrix} 4 \\ 3b2b6b \end{smallmatrix}$	$\begin{smallmatrix} 4 \\ 3b2 \end{smallmatrix}$	6 2 -
E <sup>b</sup>		$\begin{smallmatrix} 4 \\ 3b2 \end{smallmatrix}$	$\begin{smallmatrix} 6 \\ 5b4b \end{smallmatrix}$	2 -
F <sup>b</sup>				2 -
G <sup>b</sup>				2 -
	$\begin{smallmatrix} 7 \\ 5 \\ 3 \end{smallmatrix}$	$\begin{smallmatrix} 6 \\ 5 \\ 3 \end{smallmatrix}$	$\begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix}$	$\begin{smallmatrix} 6 \\ 4 \\ 2 \end{smallmatrix}$

## II

A	$\begin{smallmatrix} 7b6 \end{smallmatrix}$	$\begin{smallmatrix} b \\ 5b4 \end{smallmatrix}$	$\begin{smallmatrix} 4 \\ 32 \end{smallmatrix}$	6 2 -
B	$\begin{smallmatrix} 7b6 \end{smallmatrix}$	$\begin{smallmatrix} b \\ 54 \end{smallmatrix}$	$\begin{smallmatrix} 4 \\ 32 \end{smallmatrix}$	$\begin{smallmatrix} b \\ \delta \end{smallmatrix}$ 2 -
C		$\begin{smallmatrix} 6 \\ 5b4 \end{smallmatrix}$	$\begin{smallmatrix} 4 \\ 3b2 \end{smallmatrix}$	6 2 -
D	$\begin{smallmatrix} 7b6b \end{smallmatrix}$	$\begin{smallmatrix} b \\ 5b4 \end{smallmatrix}$	$\begin{smallmatrix} 4 \\ 32 \end{smallmatrix}$	6 2 -
E	$\begin{smallmatrix} 7b6 \end{smallmatrix}$	$\begin{smallmatrix} b \\ 5b4 \end{smallmatrix}$	$\begin{smallmatrix} 4 \\ 32 \end{smallmatrix}$	6 2 -
F		$\begin{smallmatrix} 6 \\ 5b4b \end{smallmatrix}$	$\begin{smallmatrix} 4 \\ 3b2 \end{smallmatrix}$	6 2 -
G	$\begin{smallmatrix} 7b6b \end{smallmatrix}$	$\begin{smallmatrix} b \\ 5b4 \end{smallmatrix}$	$\begin{smallmatrix} 4 \\ 3b2 \end{smallmatrix}$	6 2 -
	$\begin{smallmatrix} 7 \\ 5 \\ 3 \end{smallmatrix}$	$\begin{smallmatrix} 6 \\ 5 \\ 3 \end{smallmatrix}$	$\begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix}$	$\begin{smallmatrix} 6 \\ 4 \\ 2 \end{smallmatrix}$

## III

A <sup>#</sup>	$\begin{smallmatrix} 7\delta \end{smallmatrix}$	$\begin{smallmatrix} \delta \\ 54 \end{smallmatrix}$		
B <sup>#</sup>	$\begin{smallmatrix} 7\delta \end{smallmatrix}$			
C <sup>#</sup>	$\begin{smallmatrix} 7b6 \end{smallmatrix}$	$\begin{smallmatrix} \delta \\ 54 \end{smallmatrix}$	$\begin{smallmatrix} 4 \\ 32 \end{smallmatrix}$	$\begin{smallmatrix} b \\ \delta \end{smallmatrix}$
D <sup>#</sup>	$\begin{smallmatrix} 76 \end{smallmatrix}$	$\begin{smallmatrix} \delta \\ 54 \end{smallmatrix}$		
E <sup>#</sup>	$\begin{smallmatrix} 7\delta \end{smallmatrix}$			
F <sup>#</sup>	$\begin{smallmatrix} 7b6 \end{smallmatrix}$	$\begin{smallmatrix} \delta \\ 54 \end{smallmatrix}$	$\begin{smallmatrix} 4 \\ 32 \end{smallmatrix}$	$\begin{smallmatrix} b \\ \delta \end{smallmatrix}$
G <sup>#</sup>	$\begin{smallmatrix} 76 \end{smallmatrix}$	$\begin{smallmatrix} \delta \\ 54 \end{smallmatrix}$		
	$\begin{smallmatrix} 7 \\ 5 \\ 3 \end{smallmatrix}$	$\begin{smallmatrix} 6 \\ 5 \\ 3 \end{smallmatrix}$	$\begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix}$	$\begin{smallmatrix} 6 \\ 4 \\ 2 \end{smallmatrix}$

57

## IV

A <sup>#</sup>	
B <sup>#</sup>	
C <sup>x</sup>	$\begin{smallmatrix} 7 \end{smallmatrix}$
D <sup>#</sup>	
E <sup>#</sup>	
F <sup>x</sup>	$\begin{smallmatrix} 7 \end{smallmatrix}$
G <sup>x</sup>	$\begin{smallmatrix} 7 \end{smallmatrix}$
	$\begin{smallmatrix} 7 \\ 5 \\ 3 \end{smallmatrix}$

## Different Remarks

The minor 7<sup>th</sup> and its inverted chords may be changed one into the other before the resolution appears; see

**A:** If the Bass moves directly from the 7<sup>th</sup> to the 2<sup>d</sup>-chord or in the reverse, the 7<sup>th</sup> must be accompanied with  $\frac{8}{3}$ , otherwise, we make two 5<sup>ths</sup> in the right hand.

The diminished 7<sup>th</sup> is still better for that purpose; for, there is no such exception as in the preceding example; see **B**.

The diminished 7<sup>th</sup> and any of its inverted chords are sometimes changed one into the other to the same Bass-note; see **C:** This is the enharmonical change of keys, (explained at page 3) which is only used in case of a good reason for modulating in such a sudden manner.

The minor and diminished 7<sup>th</sup> and their inverted chords may also be changed one into another; see **D**.

If a major figure, as: 3<sup>d</sup>, 6<sup>th</sup> or 7<sup>th</sup> appears in the middle part, it may go downwards; otherwise, the next chord would be too empty; but, if it is in the melody, it moves upwards; see **E**.

A quick Bass does not always allow a proper resolution; see **F:** By the present examples, we may, likewise, acquire an Idea of the still-standing chords, which are commonly, but erroneously called passing chords; for, as they do not move in the right hand, the first denomination must be better than the second.

**NB:** The rule, by which the unfigured Bass-note **D** is accompanied in the manner as we observe by the notes at the present second example, may be learnt by the short explanation page 66, which belongs to the Example at **E**.

Three still-standing chords, as: 7<sup>th</sup>,  $\frac{6}{5}$  and  $\frac{7}{3}$  are produced by that quick Bass, at the present example:

The treatment of the latter chord may be seen likewise in the Repertory at the first Stave (page 38)

**A**

7 6/5 6 4/3 4 2 6 2 4/3 4 6/5 6 7 7 4/3 6 2 6 2 7 7 2 6

Handwritten musical notation on page 58, featuring a grand staff with treble and bass clefs. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). Above the staff, there are several measures of music, followed by a section with a key signature change to one flat (B-flat). The notation continues with various notes and rests, including some with accidentals.

Handwritten musical notation on page 59, featuring a grand staff with treble and bass clefs. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). Above the staff, there are several measures of music, followed by a section with a key signature change to one flat (B-flat). The notation continues with various notes and rests, including some with accidentals.



[illegible]

8	8 5 b		6 b 8			7 5 3	6b 3 8	6b6b 3	7 3 8		7 3 9b	
6	5 b 8	6b 8	8 6 b		5 3b 7b	5 3 7b	5 3 6b		6b 3 6b			
b	b 8 5			8 6 b				8 6b 3		9b 5 3	9b 6b 3	9b 7 3
8												
6	5b 3 6b	5 3 6b	5b 3 6	5b 3 7b	5b 3 7		3 8 5	# 8 5		6 3 6	4 8 6b	5 8 6b
b								8 6b 3				8 7 3
8	7 4 8						4 2 6	4 b 6				5 3 7b
6		# 9b 5			# 9b 7	5 9b 7		4 b 6		3 8 5b		6 3 6
b		9b 5 3	9b 5 #	9b 6b 3	9b 7 3				3 6 4		8 6 3	7b 5 3
8	3 8 5		3 8 7b	5 3 6	5 3 7b	6 3 6	4 2 6b	4 2 6b	b 8 5	4 8 5	6b b 8	4 8 6b
6				3 6 5	3 7b 5		2 6b 4	2 6 4b	8 5 b			9 5 b
b		8 5 3		6 5 3	7b 5 3		6b 4 2					



[illegible]



Handwritten musical notation on the left page, featuring two systems of staves. The notation includes various notes, rests, and fingerings (e.g., 6, 7, 8, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

Handwritten musical notation on the right page, featuring two systems of staves. The notation includes various notes, rests, and fingerings (e.g., 63, 8, 6, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

64

8 6 #		4 6 4		8 7 #	8 7 4	8 7 5	9 7 #			6 5 3
6 # 8	8 6 4	4 8 6		6 5 8	7 # 8	7 4 8	7 5 8		4 # 6	4 3 6
# 8 6	6 4 8			5 8 6	5 8 7		5 8 7		5 9 7	3 6 4
6 5 3										5 3 8
5 3 8		3 8 5	3 8 6	6 3 6	4 8 6	5 3 6	5 3 8		3 8 5	4 8 5
3 8 5	3 7 5		8 6 3	3 6 3			3 7 5	8 5 3		8 8 3
3 8 6										
8 6 3	3 6 3	9 6 3	9 7 3							
6 3 8	6 3 6									

8					3 6 4	3 6 4				7 4 2	7 5 2
6 <sup>b</sup>	9 8 3	8 5 5	7 5 3	7 5 5	6 4 2	6 4 3	8 4 3	6 4 2	6 4 3	7 4 2	7 4 2
4				5 5 7		4 3 6	4 3 8		4 3 6	4 3 8	
8	7 5 #	# 5 5	7 5 4		7 6 #		7 6 4	8 4 2	8 4 2	8 5 3	8 5 4
6 <sup>b</sup>	5 # 7		5 4 7	5 4 7	6 # 7	6 4 7	6 4 7	4 2 8	5 3 8	5 # 8	5 4 8
4	# 5 5		4 7 5		6 # 7		4 7 6		3 8 5	# 8 5	4 8 5
8	8 6 #		6 4 8	8 6 8	8 7 #	8 7 5		7 5 2	7 6 2	7 6 2	6 4 3
6 <sup>b</sup>	6 # 8	8 3 8	4 8 6	8 6 8	7 # 9	7 5 8	7 5 2	5 2 7	6 9 7	6 9 7	4 2 6
4				6 4 8	# 9 7	5 8 7		2 7 5		2 7 6	3 6 4
8	6 5 3	8 5 3	7 5 3		6 3 8	6 5 3	8 5 3	7 5 3		6 4 2	
6 <sup>b</sup>		5 3 8	5 3 7	3 8 5	3 8 6	6 3 6	5 3 8	5 3 7 <sup>b</sup>	5 3 7	4 2 6 <sup>b</sup>	4 2 6
4		3 8 5	3 7 5			3 6 5	3 8 5		3 7 5	2 6 4	

3 3 9  
6 8 7  
5 5 5

8	3	9b	9	6	8	8		7	6	7b	7	7	6	7b
6	6	3	3	5	5	3		5	5	3	5	5	5	5
6	6			5	5	3	6	5		5	5		5	
8	3	6		6	8	8	6	7		7b	7		7b	

8 8 4 8 8 8  
5 5 6 7b 7b 7b  
3 3 4 3 4 5

7	5	5	5		8	4		7b	7	7b	7	7b	7
3	3	8	8		6	8		3	3	4	4	5	5
	3			3	6			5	3			5	
8	5			8	4			8	7b			7b	

9 5 5  
7b 3 8

	4	5b		5	5	3	6b	6	4	3	4b	b	b	
	2	3		3	3	8	3	3	8	8	7	8		
	6b	6		6	7	6b	6b	6	6b	5	5	5		
			3		3	8			8					
		5b		5	5	3			3					

65

5  
3  
8

9	3	3	3	3		2	3		3	3	7	7	8	7
8	8	7	7	8		6	8		7	7	5	5	6	5
4	4	5b	5	5		4	4		5	5	3	3	3	3
		7				6							6	
		3				4							3	
		3				2							8	

2 3 3  
6 6 6  
4 4 5

	6		6	6	7	7	7	8	8		9	7	6	
	4		5	5	4	5	5	5	6		6	5	5	
	2		2	3	2	2	3	3	3		3	9	3	
6	3	4		5						6			5	5
8	3	6		3						3			3	7b
				6						6			6	

7b 7b 3 7b 7b 7b  
4 2 5 5 5 6  
2 2 5 3 4 2

7	6			7	5	7b	5	5	5	5	6	6	6	
5	4			4	2	5	2	3	4	4	2	2	3	
3	2			2	7b	2		7b	7b	7	7b	7	7b	
5		b		4	2			3	4					6
3	7	4+		7	5			5	5					3
														7b

8 8 8 8 8 6  
4 5 5 5 6 4  
2 3 3 4 2 8

6		6		4+	5		5	5		6		8	8	
4		4		2	3		4	4		3		4	6	
7b		7		8	8		8	8		8		6	8	
	4			3			4				6			4+
	7			8			8				4			8
	6b			5			5				8			6



3	3	4	3	2	2	#	8	
8	8	8	8	6	6	7	5	
5	6	6	7	4	4	5	3	

				7b										
6	6	6	5	5	b	5	3	5	5	2	9	8	8	8
b	4b	3	b	3	8	b	8	8	9b	5	b	5b	5	6b
8	8	8	7b	7b	5	8	5	7b	7b	b	b	b	3	b

8	8	9	7b	7b	7b	3	6b
7b	7b	6	5	6	5	7b	4
3	5	4	9	9	3	5	3

7b		7b		5	7b	6	6	5		6	6		4
3		5		9	5	9	9	3		3	4		3
8		8		7b	9	7b	7	7b		7b	7b		6b

3	4+	5		9		9		3				3	
8	7	8		7b		7b		7b				6b	
7b	7b	7b		5		6		5				5b	

8	6b	7	6b	5b
5	5	3	3	3
3	3	8	6	6

4	5	5b	5	5		6b	5		5b	3	b	b	b	3
3	3	3	3	3		3	8		5	8	6	7	8	7
6	6b	6	6	7		6b	6b		5	5	4	5	5	5

3		3						3						
6		6b						6b						
4		5b						5b						

8	6	4
6	4	8
4	8	6

8	6	6	8	6	3	4	5	7b	7b		
3	3	3	3	4	8	8	8	6	5	7	
8	8	6	8	8	6	7b	7b	5	5		

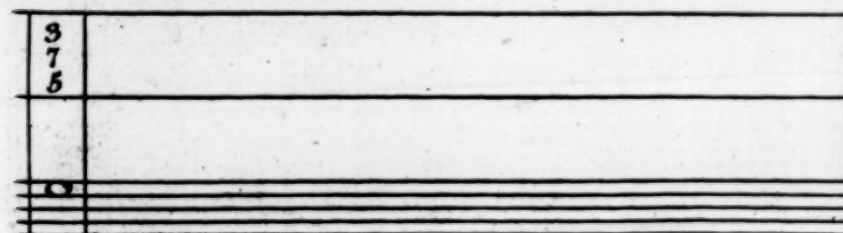
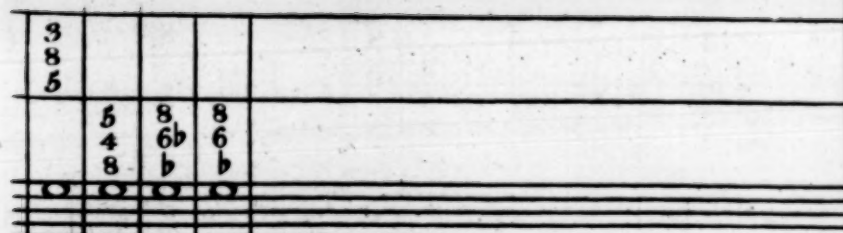
8	6b	5	6b	5	8	5	8	6b
6b	4	7	4	8				
6	5	4	4	4	3	3	3	3
3	3	2	7	8	6	6b	7b	5b
8	7b	6b	6b	6b	5b	5b	5b	5b

5ths



[illegible]





8

7b

3

8

7

6

5

4

3

2

1

8

7

3

7

3

8

7

8

7

3

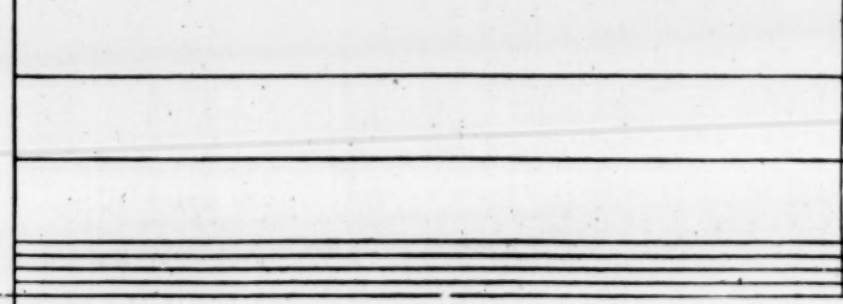
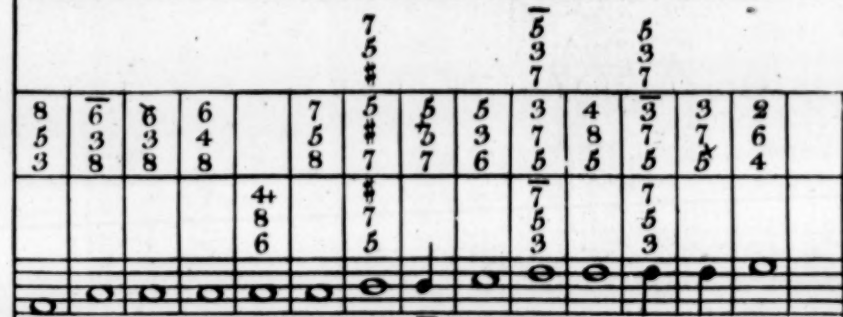
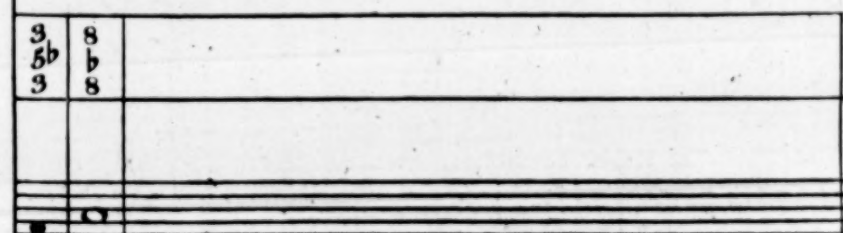
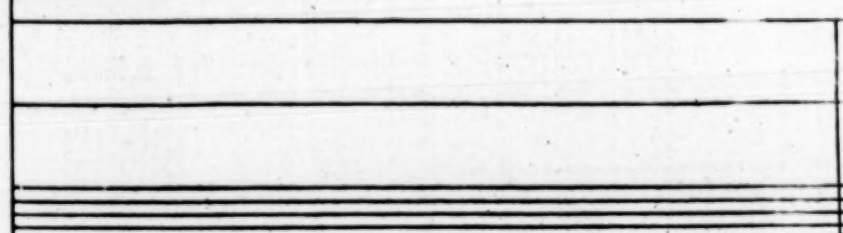
7

3

8

7

3



8 8 8 8 7<sup>b</sup> 8 5 8 3<sup>b</sup> 7<sup>b</sup> 6<sup>b</sup> 4<sup>b</sup> 3<sup>b</sup>

5 5 6 6 5 5 9 9 9 8 9 8 5

8 8

5 3

3 8

5 6 8 8 7 7

3 3 5 5 5<sup>b</sup> 5<sup>b</sup>

8 8 3 3 3 3

4 4

8 8

6 6

8 7<sup>b</sup> 4

7<sup>b</sup> 4 8

4 8 7<sup>b</sup>

8 7 4

7 4 8

4 8 7

8 7<sup>b</sup> 4

7<sup>b</sup> 4 8

4 8 7<sup>b</sup>

8 7<sup>b</sup> 4

7<sup>b</sup> 4 8

4 8 7<sup>b</sup>

8 8

6<sup>b</sup> 6

4 4

8 7<sup>b</sup> 7 6<sup>b</sup> 6<sup>b</sup> 6 4<sup>b</sup> 4<sup>b</sup> 3<sup>b</sup> 3

6 5 3 3 3 4<sup>b</sup> 4 8 8 2 2 8 8

6 4 8

3 7<sup>b</sup> 6<sup>b</sup> 6<sup>b</sup> 6

8 8 5 4 4 4

7<sup>b</sup> 7<sup>b</sup> 3 3<sup>b</sup> 3<sup>b</sup> 3<sup>b</sup>

5 8 7<sup>b</sup>

Handwritten musical score for "The Rose Tree". The notation is a form of number-based musical shorthand, likely a simplified version of the "Numbered Musical Notation" system. The score is written on a four-staff system. The first three staves contain the main melody and accompaniment, while the fourth staff contains a single melodic line. The notation includes numbers 1-8, flats (b), and a plus sign (+) on the first three staves, and numbers 1-8 on the fourth staff. The melody is written on the first staff, and the accompaniment is on the second and third staves. The score is for a single part, likely a vocal or instrumental line.

71

8  
7<sup>b</sup>  
5<sup>b</sup>

8  
7<sup>b</sup>  
5<sup>b</sup>

7  
5  
8

3  
8  
5

#  
8  
5

5  
8  
7

3  
7<sup>b</sup>  
5<sup>b</sup>

3  
7<sup>b</sup>  
5<sup>b</sup>

8  
6<sup>b</sup>  
4

8  
6  
4

3  
7<sup>b</sup>  
5<sup>b</sup>

2  
6<sup>b</sup>  
4

6  
4  
7

6<sup>b</sup>  
4  
8

6  
4  
8

7<sup>b</sup>  
4  
8

5  
3  
7<sup>b</sup>

5  
3  
7

4  
7  
6<sup>b</sup>

4  
8  
6<sup>b</sup>

4  
8  
6

5  
8  
6<sup>b</sup>

5  
8  
6

3  
8  
7<sup>b</sup>

3  
6  
5<sup>b</sup>

6  
5<sup>b</sup>  
3

6  
5<sup>b</sup>  
3

5  
b  
8

5  
3  
8

5<sup>b</sup>  
4<sup>b</sup>  
8

5  
4<sup>b</sup>  
9

3  
7  
5<sup>b</sup>

4  
7  
5<sup>b</sup>

2  
5  
b

2  
5  
3

8  
5  
b

8  
5  
3

9  
5  
b

9  
5  
3

9  
5  
4<sup>b</sup>

6  
4  
b

6  
5<sup>b</sup>  
3

6  
4  
8

3  
8  
5

3  
9  
5

4  
9  
5

3  
8  
5

3  
9  
5



3  
6  
5

9b  
5b  
9

1990

5						
3						
9						
3	3		8			
9	8		6			
5	5		3			

959

363

5x							
3							
9							
3		3		7	7		
9		9		5	5		
5x		6		3	3#		

9b  
5  
3

853

3 8 5	
0	

५५७

3  
6  
5b

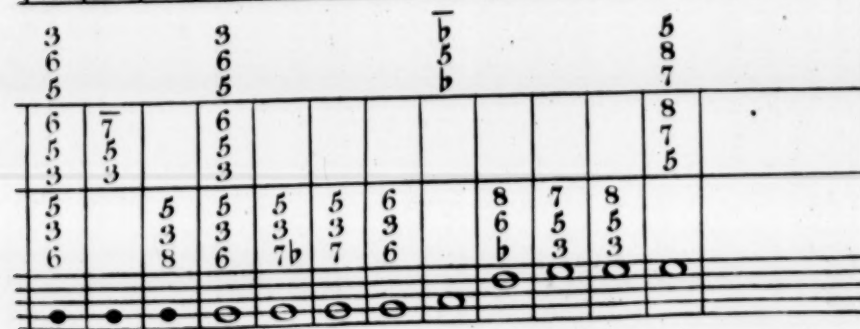
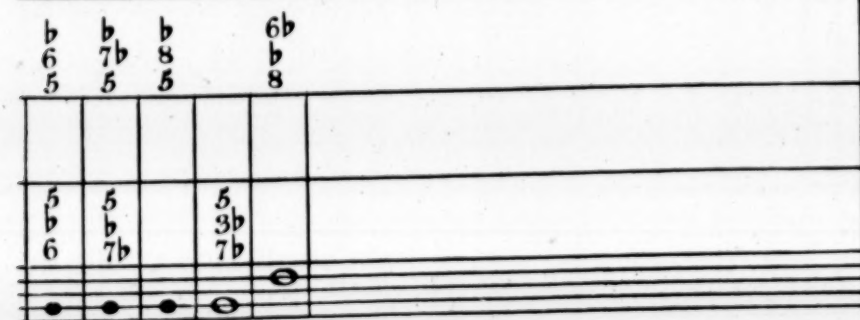
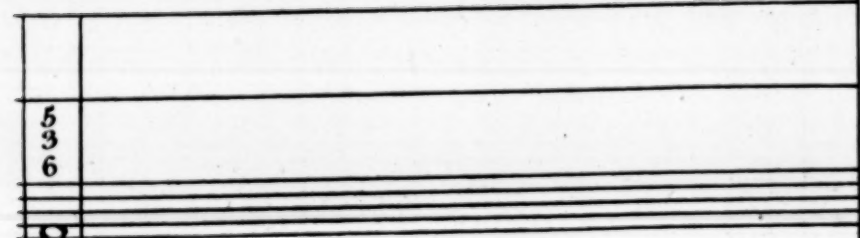
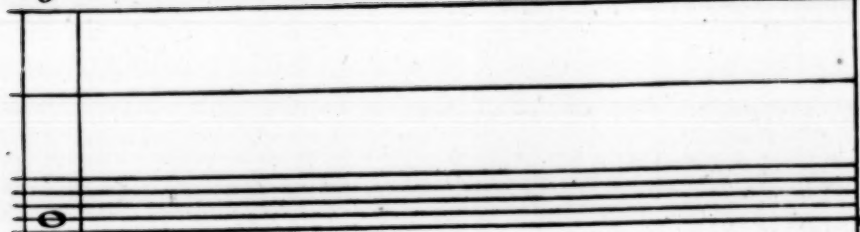
[illegible]

5ths

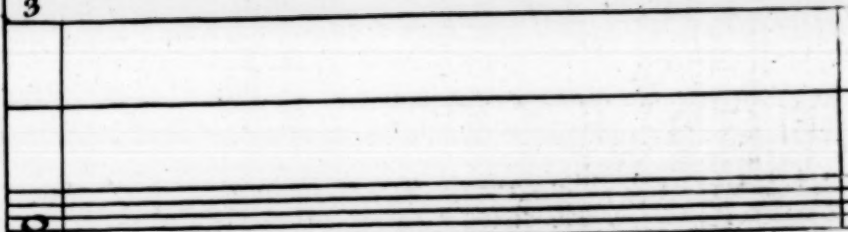
5ths



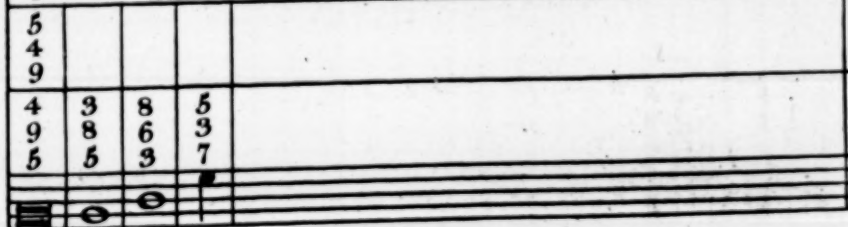
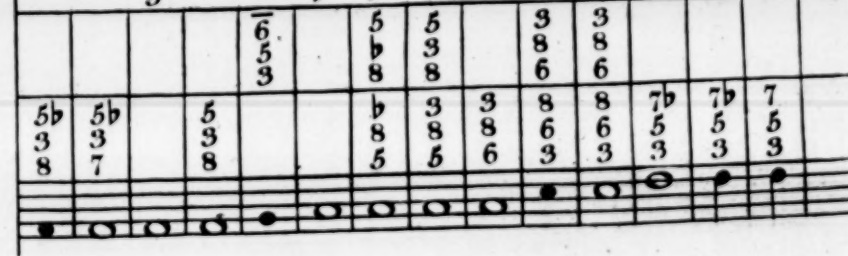
74

#  
7  
5

9

5  
3  
3  
3  
3  
3  
53  
3  
39  
5  
49  
5  
4

9 6 II

9  
5  
48  
5  
39  
5  
43  
7  
5



Handwritten musical notation on page 74, featuring five staves with various notes and fingerings. The notation includes notes with stems and flags, and some notes are marked with 'x' or 'y'.

Staff 1: Notes with stems and flags, including a note marked with 'x'.

Staff 2: Notes with stems and flags, including a note marked with 'x'.

Staff 3: Notes with stems and flags, including a note marked with 'x'.

Staff 4: Notes with stems and flags, including a note marked with 'x'.

Staff 5: Notes with stems and flags, including a note marked with 'x'.

Handwritten musical notation on page 75, featuring five staves with various notes and fingerings. The notation includes notes with stems and flags, and some notes are marked with 'x' or 'y'.

Staff 1: Notes with stems and flags, including a note marked with 'x'.

Staff 2: Notes with stems and flags, including a note marked with 'x'.

Staff 3: Notes with stems and flags, including a note marked with 'x'.

Staff 4: Notes with stems and flags, including a note marked with 'x'.

Staff 5: Notes with stems and flags, including a note marked with 'x'.

76

3	3	3	3	3	3	7	7	5
8	8	8	8	8	6	5	#	3
4	5b	5	6	3	3	#	8	6

b	8	5
---	---	---

3	3	3	3
5	5	5	5
5b	5	5	5

3	3	3	3	6b	5	5
8	8	6	5	4	8	8
5	6	3	5	5	5	8

69 II

9	9	6	5	5	3
3	3	4	3	3	3
3	3	8	7	8	5

8	5	4
6	3	2
5	5b	6b

3	6
5	4b
5	8

3	5	5	4	4
8	3	3	2	2
5	5b	5b	6b	6b

3 3 3 3 3 3 3 6 6 6 7 7 5 5 5  
 4 5 6 6 6 6 6 4 4 4 5 5 3 3 3

7 3 5  
 # 8 3  
 8 5 8

b 8 8  
 7b 5 3  
 5 3 3

3 3 6  
 7b 7b 8  
 5 5 3  
 3 3 3  
 5 5 3  
 3 3 7b

77

9 3 6 3 6 3 3 3 6

9 6 3

9b 6b 4 6b 6b 9b 4 9b 6b 4 9b 9 6b 4 6b 4 9 4 9b 6b

3 7b 7 9b 8  
 5 4 5 3  
 b 8  
 8 6b  
 8 b 6  
 5 b 3  
 5 5b 3 8  
 b 8 8 6 3  
 5 3



78

3	8	8	9	8
5	5	6	5	5
5	3	4	4	3

7				
5				
3				
5				
3				
7				

#	3	3
7	6	6
5	5	3

7	6	6
5	5	33
#	3	

5	5	33
#	3	
7	6	6

3	8	3
6	5	5
5	3	3

5		
4		
8		

5		
4		
8		

9

6

4

6

4

9

4

9

6

9

6

4

6

4

2

4

2

6

9

6

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3	3	3	7	5	5	5
8	8	8	5	3	3	3
5	6	6	#	7	6	7

b	5b	5b
8	9b	b
5	6	7

5	6	7	5b
8	8		b

3	3	5	5	5
8	8	b	b	b
5	6	7	8	5

8	8			
5	6			
3	3	7		
5	3	5		
8	8	b		

3	3	5	5
8	8	b	b
5	6	7	8

9b	9	8	8	8	6	5	5	4	4
7b	7	6	6	7	5	3	#	2	3
b	3	3	3	3	3	7	7	6	6

9b	3	8	8	6	5	5	5	4	4
7b	8	6b	7b	5b	3	b	3	3b	b
3	6	4	3	3	7b	8	8	6	6

9b	3	8	6	5	5	4	4	4
7b	8	b	5b	3	3	2	3b	b
b	b	3	7b	7b	6b	6b		6b

9b	3	8	6	5	5	4	4	4
7b	8	b	5b	3	3	2	3b	b
b	b	3	7b	7b	6b	6b		6b

9b	3	8	8	6	5	5	4
7b	8	6	7b	5b	3	b	
3	6	4	3	3	3	7	6

80

5  
3  
7

3 3 7 7 5 5 5 5  
8 8 5 5 3 3 3 3  
6 6 3 3 # 7 7 8 7

3 3 3 3 3 3 3 3  
6 6 3 3 3 3 3 3  
8 8 3 3 3 3 3 3

#

3 3 3 3 3 3 3 3  
6 6 3 3 3 3 3 3  
8 8 3 3 3 3 3 3

3 3 3 3 3 3 3 3  
6 6 3 3 3 3 3 3  
8 8 3 3 3 3 3 3

9

7

b

7

b

9

b

9

7

9

7

3

7

3

9

7

9

7

3

7

3

7

3

7

9

b

7

4

7

b

4

9

b

4

9

b

4

9

b

4

9

33

5b

3

6

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3



[illegible]

81

9<sup>b</sup>  
7  
4

7  
4  
9<sup>b</sup>  
4  
9<sup>b</sup>  
7

8  
3  
8

9  
7<sup>b</sup>  
4

7<sup>b</sup>  
4  
9  
4  
9<sup>b</sup>  
7<sup>b</sup>

8  
7<sup>b</sup>  
3

8  
3  
8

7<sup>b</sup>  
3  
8

6<sup>b</sup>  
3  
8

7<sup>b</sup>  
3  
8

6<sup>b</sup>  
3  
8

6<sup>b</sup>  
3  
8

9  
7  
4

7  
4  
9  
4  
9<sup>b</sup>  
7

4  
2  
6

8  
5  
b

88  
b

8  
5  
3

88  
3

8  
3  
8

8  
3  
8

3  
8  
5

3  
88  
5

3  
88  
7

9<sup>b</sup>  
7<sup>b</sup>  
5<sup>b</sup>

9  
7  
5

3  
8  
5

6  
5  
3

4  
3  
6

7  
5  
9

5  
9  
7

82

9<sup>4</sup>  
7<sup>4</sup>  
5<sup>4</sup>  
4<sup>4</sup>  
6<sup>4</sup>  
4<sup>4</sup>  
4<sup>4</sup>  
4<sup>4</sup>  
9<sup>4</sup>  
5<sup>4</sup>  
4<sup>4</sup>  
6<sup>4</sup>  
3<sup>4</sup>  
6<sup>4</sup>  
9  
7  
5  
4  
6  
3  
6  
9  
7  
5  
4  
6  
3  
6  
9

8  
7<sup>b</sup>  
3

4 8 6 <sup>b</sup>	5 8 6 <sup>b</sup>		5 8 7 <sup>b</sup>	3 6 5 <sup>b</sup>	
b 7 <sup>b</sup> 5	3 7 <sup>b</sup> 5	b 8 5	8 7 <sup>b</sup> 3		
	7 <sup>b</sup> 5 3		5 4 8	6 <sup>b</sup> 4 8	
	5 3 7 <sup>b</sup>		4 8 5	4 8 6 <sup>b</sup>	3 6 4
b 8 5	3 8 5	7 5 #	8 6 4	6 4 3	
		5 # 7	5 4 8	6 4 8	4 3 6
			4 8 5	4 8 6	
8 6 3	8 66				

3  
8  
6

#  
8  
7

5  
3  
8

5<sup>x</sup>  
3  
8

3  
8  
7

7  
3  
8

6  
4  
8

4  
8  
6<sup>b</sup>

8  
6<sup>b</sup>  
4

8  
6<sup>b</sup>  
8

6<sup>b</sup>  
4  
8

4  
8  
6

8  
6  
4

8  
6  
8

6  
3  
8

6  
4  
8

[illegible]



84

4	6
8	4
6 $\flat$	$\flat$

6
4
8

9	3	3
7 $\flat$	7 $\flat$	8
6 $\flat$	5	5

9	5	5
7 $\flat$	3	3
6	7 $\flat$	8

The use of this Example is mentioned at page iii

as above

7  
4  
2

8 6  
8 6

8 8  
5 5

b 3  
8 8  
5 5

3 3 8 3 3 3 b 8 9 9 6b 5b 8 5b 6  
5 5 3 4b 5 5 4 b b 4 8 6b 3 8 8 8 8

b 6b  
8 6b  
5 6b

85

2  
4  
2

2  
4  
2

2  
4  
2

2  
5  
2

22  
5

b 5  
b

9 5 3  
3 3 3 3  
6 6 6 6  
4 3 4 3

3 3  
6 6  
3 3

6 6  
3 3  
6 6

5b 3 3 4 3 5b 5b 3 5b b b 3 3 4b 4b  
3 8 8 8 8 3 3 7 7 6 6 6 7b 7b 8  
6 5b 5b 5b 6 6 7b 5b 5b 4b 4 4b 5 5 5

3 3 4b 3b 3b 3b 2 2 b b 6 8 b 9 9  
6 7b 7b 6b 6b 6 5 6b 6b 6 4 6b 6 5 5  
5 5 5 4 3b 3b 4 4 4 4 b b b b 4

9 6 8 4 6 6 7 4 4 5 5 3 6 7b 3  
6b 4 6 2 4 3 3 2 b b 3 8 b b 8  
b 3 3 6 2 8 8 6 6 7b 7b 5 8 8 7b

7b 5 5b 5 5b 5 3 b 6b 3 3  
3 3 b b b 3 8 8 b 8 8  
8 7b 6b 6b 6 7 5 6b 6b 6b 7

Handwritten musical notation on a five-line staff. The notation consists of notes (half notes, quarter notes, eighth notes) and rests, with various accidentals (sharps, flats, naturals) and fingerings (numbers 1-5) written above the notes. The piece concludes with a double bar line.

5  
b  
b

6 7 8 9<sup>b</sup> 6 7 7<sup>b</sup> 6 7 3 7 7 7 3 3 7  
5<sup>b</sup> 5<sup>b</sup> 6 6 5<sup>b</sup> 5<sup>b</sup> 5 3 7<sup>b</sup> 3 7<sup>b</sup> 8 8 7<sup>b</sup> 3 7 6<sup>b</sup>  
3 3 3 3 3 3 3 8 5 5 5 7<sup>b</sup> 7<sup>b</sup> 5 3

3  
5  
3

5 3 3 3 3 2 2 3 8 8 6 5 5 5  
3 8 7 8 8 6 6 6 5 6 3 3 3 3  
8 5 5 5 4 5 4+ 4+ 3 3 8 7 7

5  
33

6 8 3 3 8 7 7 5 6 3 3  
5 5 8 8 8 5 5 3 3 7 7  
3 3 5 5 3 5 3 8 5 5

33  
5

5 8 4 3  
3 3 3 8  
8 8 8 5

b  
6  
b

3 3 3 3 3 # 4 6 3 3 3 2 6 2 6  
6 8 8 7 7 7 4 6 3 3 8 6 4 4  
3 4 4+ 4 5 5 5 2 4 3 3 3 2 4 2

2 3 3 3 9 2 2 2 6 8 8 8 9 9 9  
6 6 6 8 6 6 6 6 5 5 5 6 5 5 6  
4 4 5 5 3 3 7 3 3 5 5 3 3 3 3

6 3 6 8 6 7 5 5 5 5 6 4 5 5 6  
5 6 4+ # 4 # 3 5 5 3 # 3 2 3 3 3  
3 5 3 8 8 8 7 7 8 8 8 6 6 7 6

3 4 3 5  
8 8 8 3  
5 5 6 7



Handwritten musical notation on page 86, featuring multiple staves with notes and fingerings. The notation includes various musical symbols such as clefs, notes, and rests, with handwritten numbers indicating fingerings.

Staff 1: 5 5 3  
8 8 8

Staff 2: 5 3  
8 8

Staff 3: 4 3 3 6 6 5 8 6 6 6  
4 3 3 2 5 8 8 8 6 6

Staff 4: 3 5 3 7 7 3 3 3 8 3 8 2 3 3 3  
5 5 4 5 5 6 5 3 5 3 5 3 3 3 3

Staff 5: 2 6 6 6 2 6 8 6 5 8 5 8 6 5 6  
5 4 4 4 4 4 5 3 3 3 8 8 3 3 3

Staff 6: 6  
3  
6

Staff 7: 8 3 5  
5 8 3  
3 5 8

Handwritten musical notation on page 87, featuring multiple staves with notes and fingerings. The notation includes various musical symbols such as clefs, notes, and rests, with handwritten numbers indicating fingerings.

Staff 1: 6 8 8 3 6 5 5 6  
33 3 3 4 2 8 3 8

Staff 2: 33 4 4 4 b 3  
6 3 2 b 8 8

Staff 3: 3 3 # 4 8 8 8 9 8 9 9  
3 3 5 5 5 4 4 3 3 3 3 3

Staff 4: 5 3 5 4 3 3 3 3 4 3 3 3 # 4 4  
3 3 5 5 5 4 5 4 5 4 5 5 5 5 5

Staff 5: # 3 4 2 6 2 6 2 2 3 3 3 8 3 9  
5 8 8 5 4 6 4 6 6 6 6 6 3 6 3

Staff 6: 2 2 6 7 8 8 8 8 9 9 9 6 8 6 7  
6 5 5 5 5 5 6 6 5 5 5 5 8 4 8

Staff 7: 6 7 6 5 5 6 6  
3 3 3 3 3 3 3

Staff 8: 8 8 6 6 7 6 7

Staff 9: 8 7 8 6 6 6 6  
4 5 5 4 4 3 3  
3 # # 2 2 8 8

88

5 3  
3 8  
8 5

3 3 3 3 3 6  
6 7 5 6 7 3  
3 3 3 3 3 6

3 # 2 8 8 8 4 5 6 6 5 6  
8 8 6 6 6 6 5 3 3 3 3 3  
5 5 4 3 3 3 # 6 7 6 6 7 6

6 6  
3 3  
6 6

6b  
3  
6b

# 8 8 5 5 6  
5 3 # 7 8 6

6  
#  
6

33

6

3

6

3

b

7b

b

bb

7b

33

7b

3

7

3

33

7

4 5 4  
3 8 2  
8 7 6

# # 4  
7 8 5  
5 5 5

3 3 # 3 3 3 3 3 3 3 8 3 8 5  
7 8 8 6 6 6 6 6 6 6 6 6 3  
3 5 5 4 3 3 4 4 5 3 3 5 3 7

5 7 7 6  
# 3 # 3  
7 8 8 6

33 6  
7 6

6  
3  
6

3 3 3 7  
6 6 6 3  
4 3 3 8

6  
3  
6

7  
5  
3

9  
5  
3

3 3  
6<sup>b</sup> 7<sup>b</sup>  
4 5

5  
3  
6<sup>b</sup>

5 3 8  
7 5 7<sup>b</sup>  
5 5 3

4  
2  
6

7<sup>b</sup> 6 7 3  
3 3 8 6  
8 6 5 3

6 6 7 3  
# # # #  
8 6 8 5

#  
8  
6<sup>b</sup>

7  
3  
8

4 6<sup>b</sup>  
4 4

4 6<sup>b</sup>  
4 4

4 6<sup>b</sup>  
4 4

5 3<sup>b</sup> 6<sup>b</sup> 6<sup>b</sup> 7 8 6<sup>b</sup>  
6 4 4 4 4 4 3

5  
3  
6

6 6  
3 3  
6 6

5 5  
5 5

6 6 6 6 5 6 4 4 5 3 3 3 9  
5<sup>b</sup> 3 5<sup>b</sup> 3 3 4<sup>b</sup> 2<sup>b</sup> 6<sup>b</sup> 6 4 4 3 7<sup>b</sup>  
3 8 3 6 6 6 5 6 6 4 4 3 6

6 8 6 8 6 5 6 6 4 3  
5 5 3 3 3 3 3 4 3 6  
3 3 8 8 6 6 6 6 6 4





3 2  
5 4

8 7 6 6b 6 3  
3 3 2 b b 5

6b  
b  
6b

6  
3  
8

8 8 8 5 6 5x 6 8 6 7 5x 5 3 3 3 5  
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 6 5 4 4 4 3 5 5 # 5 5 3 6b  
8 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 4 3 3 # 3 3 3 3 8  
6 6 5 5 5 6 5 3 3 3 3

91

6b 6b 3 3 # 3 5  
66 5 5 5 3

6b 6b 66 3 3 8 6 8 6 8 7 6 5  
3 4 5 3 3 3 3 3 3 2 3 6

5b  
3  
5b

6b  
3  
6b

6 4 5 5 #  
4b 2 b 3b 8  
8 6 6 6 5

6 3 3 8 8 6 7 3 33 8 6 8 6 7 3 33 7 4 4+  
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

4+ 4+ 4+ 5 5 5 5 6 4+ 5 3 # 3 # 3  
2 b 3 b 3 3 3 3 3 2 2 6 7 8 8 8 3  
6 6 6 6 6 6 7 6 6 6 5 5 5 5 5 6b

6b 6 6 4 4 3 # 5 5 # 3 # 4 3 3  
3 3 3 8 8 9 9 7 5 7 8 8 8 6 8  
8 8 8 5 6 5 5 5 7 5 5 5 6 3 3

3 3 3 3 8 3  
7 8 8 7 6 6  
3 5 3 3 3 5

92

3 3 3 7 6 6 5  
 3 6 6 5 4 4 3  
 5 3 3 3 2 3 8

5  
 5

5  
 5

5  
 3  
 5

6  
 4  
 4

5  
 3  
 8

7 8 5 5 7 7 3  
 4 4 4 4 4 4 7  
 2 2 8 8 8 9 5

66

3

6

5

3

6b

4b

6b

4 9 8

6b

4

6b

6b6b

4

7b

3

6b

8

6

8

3 8 3 6 7 6 6 6  
 3 3 7 4 6 5 5 3  
 4 3 3 2 2 3 # 8

6  
 5  
 3

6b 5  
 4b 3  
 6 6

6 5  
 4 3  
 6 6

66 3  
 4 5

5b 6b  
 3 3  
 6b 6b

3 2 7 8 7b 7b 4 5b 6 b 3 b 3 3b 3b  
 6 6 4 4 b 3 2 6 3 7b 7b 8 7b 6b 6  
 3 4b 2 2 8 8 6 6 5 5 5 5 4 4

b b  
 6b 6  
 4 4



4  
7

2 8 9  
7 5 7  
4 4 4

3 3 7 7 8 5 5 7 7 3 3  
6 6 4 4 4 3 4 4 4 7 7  
3 3 2 2 2 8 8 9 9 5 5

4 4 7  
2 9 5  
7 7 3

2 8 9  
7 5 7  
4 3 4

6 8  
4 6  
8 4

6  
4  
8

b 3  
8 8  
7 7

88  
b 2 2 8 8  
7 8 7 7  
4 4 b 3

8 3 8  
3 3 3 3 2 7 7 7 8 8 8 5 6 7 7  
6 5 6 8 4 4 4 4 4 4 4 3 3 3 3  
3 3 3 3 2 2 2 2 2 2 2 8 8 8 8

7 7 7 7 7 5 6 3 3 3 3 3 4 4  
4 4 5 5 3 3 3 7 8 7 6 6 7 8  
8 8 8 8 7 6 6 5 5 5 4 4 5 5

3 # 8  
8 7 5  
7 5 3

88  
3 2 2 8  
7 8 8 7  
4 4 4 3

2 7 5  
5 6 3  
8 9 6

8 8 8  
7 7 7 5  
6 5 6 3  
2 8 9 6

